

**SF**  
**WEEKLY**

# GAG ORDER

Sex workers allege endangerment and mistreatment behind the walls of Kink.com.

By Kate Conger





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### On the Cover:

Photograph by Gil Riego Jr. Model:  
Neon Lolita. Photo illustration by  
Audrey Fukuman

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## STRIPPING DOWN CITY POLITICS

**Resident thinks Scott Wiener is a great asset to the city:** I am a native San Franciscan and I support Scott Wiener 100 percent ["Body Politic," Joe Eskenazi, feature, 2/13]. As for this city becoming too expensive, it's not just San Francisco, it's every major metropolitan area right now: London, Paris, New York, Tokyo, Beijing, Singapore. Some people want to blame Wiener for the cold weather we're having. Scott is the best thing to happen to this city in a very long time.

APPLE123

**Another resident feels differently:** Scott Wiener is an ambitious train wreck. He would do well in Orange County, but his ideas are out of sync with San Francisco. Don't encourage him by giving him publicity.

PHILHELLENE

## DISCOVERING A FILMMAKER

**Short description paints a big picture:** Although this was a short preview to something that I am not familiar with (film, director), I really appreciated the

way Michael Fox wrote this ["Uneasy Rider," Calendar, 1/30]. It's straight to the point, no bullshit, and gives plenty of information so that regardless of my knowledge of [filmmaker] Jon Jost, I felt as if I took something away from this post. I read this article after the preview had already happened, and I feel inclined to look further into Jost and his previous movies. Anyone who disappears to Rome for 20 years has to have an interesting perspective!

ADTIDY

## BLOG COMMENTS OF THE WEEK

**Paying the tab for America's Cup:** How the city didn't write into the contract that if certain fundraising wasn't achieved that A) the city would not be responsible and B) the event could be canceled is beyond me ["America's Cup: John Avalos Says 'All the Members of the Board of Supervisors Were F\*\*king Played,'" Joe Eskenazi, the Snitch, 2/13].

SFTITAN

**Girl Scouts may be a good organization, but the cookies are mediocre:** Great article ["Girl Scout Cookies Aren't Even That Good, You Guys," Anna Roth, SFoodie, 2/12]! Roth is spot on — the cookies aren't

**"As for this city becoming too expensive, it's not just San Francisco, it's every major metropolitan area right now: London, Paris, New York, Tokyo, Beijing, Singapore."**

APPLE123, COMMENTING ON "BODY POLITIC"

the greatest, but in the end it's about helping the girls! I hope people aren't missing the point [of this post]. Roth does state she will continue to support the Girl Scouts by purchasing their cookies.

CAITSANFRAN

**Reader feels a post sends a damaging message:** This post by *SF Weekly*, a place of professional reporters and a writers, is worse than the very video ["Crazy Tenderloin Fight Proves That the Tenderloin Is Still Just the Tenderloin," Erin Sherbert, the Snitch, 2/11]. How Sherbert, who is the director of that entity [the Snitch], ever allowed it, I can't begin to understand. All the energy used to make this video public could have been used to stop that unnecessary fight. This [video] affects trans women [a] great deal, a community that already gets a bad rap

around the media. A very sad action by *SF Weekly*. Shame!

ADELACUBA

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We welcome letters to the editor via mail, e-mail, or fax. Letters may be edited for length and clarity, and must include your name, address, and daytime phone number (for confirmation only). We prefer letters intended for publication to be 250 to 350 words in length.

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# EXHIBITIONIST A

How Rusty Mills became a court-recognized expert in cock rings. BY JOEESKENAZI

**A**mazing scenes were witnessed in a San Francisco courtroom last week, when failed nudist Richard Sierra wept in joy after being exonerated of charges that would have rendered him a sex offender.

Sierra's botched attempt at exhibitionism was highlighted by shocked bystanders mistaking the 48-year-old's use of prescription eczema cream for personal lubricant and Sierra's fateful decision to disassemble a three-ring binder and use one of those rings on his penis.

It was the latter move that led to the Public Defender's office calling Rusty Mills to the stand as a court-recognized expert on cock rings. "That was very strange," says Mills, one of the most prominent of the Castro nudists and a co-plaintiff in the suit against the city's anti-nudity ordinance. "Life gets weirder as time goes on."

Weirder still: the Public Defender's brief laying out why "THE COURT SHOULD ALLOW THE DEFENSE TO CALL RUSTY MILLS AS AN EXPERT WITNESS IN THIS CASE BECAUSE HE WOULD ASSIST THE TRIER OF FACT ON COCK-RINGS, THEIR VARIOUS USES, AND THEIR APPLICATION." The brief notes

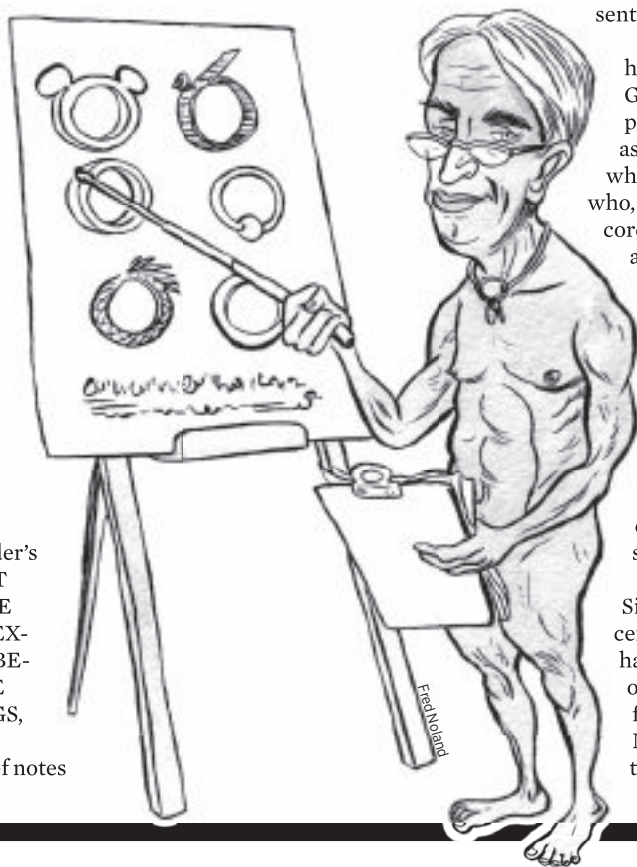
that "most people are not familiar with cock-rings, how to put one on or their various uses. These devices are not found at common grocery stores." The document notes Mills has been "a part of the nudist movement" in the Castro since 2005, and

has "been cited and quoted in more than 50 articles ... including use of cock-rings amongst nudists." For good measure, it notes that he has a B.A. from Yale and Ph.D. in biophysics from Stanford. "The defense therefore requests the court allow Mr. Mills to testify in this matter as it is essential to our defense."

First, however, Mills sat through a half-hour Q&A session with Judge Gerardo Sandoval. "He asked for a private meeting in which I was asked questions about the subject, which was cock rings," says Mills, who, incidentally, wore a turtleneck and corduroys to court. "I was accepted as a result of that meeting."

Mills told the jury of eight reasons he has researched why men wear cock rings — other than the sexual scenario pushed by the prosecution. Among them: It's a status symbol; it can feature political symbols; or it can "stabilize the testicles. ... Most of the urban nudists use them because they don't want their balls swinging around."

This, evidently, swung the jury. Sierra was found not guilty of indecent exposure charges that could have landed him in jail and on the sex offender registry. "He seemed like a fairly ordinary guy to me," says Mills of Sierra. "I didn't see anything unusual about him."



## I.O.U.S.A.

The federal government is a drunken gambler when it comes to student loans.

**O**n Jan. 3, nine Bay Area residents were sued for delinquent federal student loans. It was part of a wider trend: The federal government, like the landlord in *Coming to America*, is making rounds. "Your rent's due, motherfucker! Now don't be pulling that falling-down-the-stairs shit on me again, you hear?"

There are a lot of rounds to make. America's public sector may be struggling financially, but it has a trove of outstanding payments just waiting for collection — including more than \$80 billion in delinquent student loans.

As the economy has sputtered, the collections have naturally increased. As the *New York Times* reported in September, "Collections on federally backed student loans were \$12 billion in the last fiscal year, 18 percent higher than the

previous year." The government can collect in two ways: administratively, by garnishing wages or withholding tax returns, and through the court system, by suing borrowers. In the latter process, the Department of Education sends delinquency cases to the Department of Justice, which farms out those cases to local attorneys (for these nine, it was Alameda-based Michael Cosentino), who then manage the court proceedings on behalf of the government, collecting commission fees along the way. Those nine locals found that out the hard way.

You can understand the government's motive: These folks owe the taxpayers money, and in these lean fiscal times every recouped dollar brings the country one dollar closer to solving its budget crisis.

What is harder to understand, however, is how these particular individuals were chosen. Their debts were not necessarily large — six of the borrowers owed less than \$3,100. And their delinquencies were not necessarily timely — five of them defaulted on their loan before 1994.

"That is the big puzzle," says Janet Lewis, an attorney at the Public Counsel Law Center.

With around 6 million Americans at least 12 months behind on student loan payments, the government is not exactly going door-to-door. The Department of Justice does not discuss the selection process, citing its policy on not disclosing investigative procedures. The Department of Education has only offered a bit more detail: "based on whether the government can expect to recover money," as *Business Week* reported in July. It's a vagueness that hardly explains the reality.

"If the government has information that somebody has significant assets, those are the people that you would consider suing," says Deanne Loonin, director of the National Consumer Law Center's Student Loan Borrower Assistance Project. "The problem is those are not necessarily the people who are being sued."

The result is that a fair and reasonable debt-collection process becomes arbitrary, the government's silver ball bouncing along a million-man roulette wheel. **ALBERT SAMAHA**

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# WASTE MANAGEMENT

Muni could likely ban serial vehicle-soilers. But it doesn't. **BY JOE ESKENAZI**



Audrey Fukuman

**F**orty years after outfitting its trains with cushioned seats and carpeting, BART has announced it will finally begin taking steps against those who habitually befoul them. The transit agency will this month start rolling out a new policy in which riders repeatedly cited for behaviors such as soiling trains can be banished from the system for periods ranging from one month to one year.

Most transit agencies had the good sense not to install interior decor befitting a 1970s rumpus room; BART was the outlier there. But, it turns out, BART is also an outlier in formally blackballing those who have been arrested or cited for crimes — but not yet found guilty. “I can see why a transit agency would like to do this,” says Tom Rubin, a former Alameda-Contra Costa Transit CFO. “I can see why this is a desirable thing.” It turns out, however, that it’s also a hard thing to put in motion; Rubin has consulted for “hundreds” of transit agencies, but couldn’t think of another with a similar policy. BART required state-level legislation to take this step — and has spent more than a year slowly enacting the policy.

There is one transit agency, however, that likely wouldn’t face the legal and logistical headaches of other agencies. An agency that, distinctively, is a semi-autonomous department of a city. An agency that rarely ventures out of one county. An agency with a richly deserved reputation for slowly transporting people and their effluvia around town. That agency, of course, is Muni.

San Francisco’s transit agency does not have a policy of barring passengers cited or arrested, repeatedly, for victimizing others or damaging city property. And not only does it not know what steps it would need to take to enact such a policy, it doesn’t *want* to know. “At this time we are not considering a policy to ban people from the system,” says Muni spokesman Paul Rose. And if it were? “The first course of action would be to see what our next steps could be. Because this is a policy we haven’t pursued, that hasn’t been done yet.”

**T**o paraphrase John Lennon, imagine someone urinating on intercity rail — it’s easy if you try. What’s not easy, however, is the convoluted legal process that would follow in attempting to keep this person off future trains. As a state transit district, BART and other such systems only have the authorities granted them within their founding legislation — and banning passengers is not one of them. What’s more, the penalties for public urination (or other offenses) may differ in the many cities and

**BART has taken steps to ban habitual vehicle-befoulers. Muni, however, is reticent to do so.**

counties trains whiz through. Authorities would be required to determine exactly where the train was located when the incident took place.

Assembly Bill 716 cleaned up that mess. Originally passed in 2011, it allowed BART to enjoy a privilege earlier legislation granted to Sacramento- and Fresno-area transit agencies: assembling a no-ride list. Following multiple citations — or perhaps just one for serious crimes — and a hearing, offending riders are informed they are subject to charges of misdemeanor trespassing if discovered on agency property for the duration of their banishment. In BART’s case, anyone cited three times in a 90-day period for urinating or defecating on the trains or in the stations would be subject to excommunication.

BART’s weekday ridership hovers at around 367,000, so it’s likely that a serial train-defacer could slip aboard even after being banished. If caught misbehaving, however, he or she would face additional charges. “We now have a tool to ratchet up the penalties,” says Mark Lonergan, the COO of the Sacramento Regional Transit

District. “Our goal isn’t to arrest you, it’s to keep you from misbehaving. If this stops you from acting out, that accomplishes our goal.”

That’s an end no one could argue with. But it’s an approach Muni — and AC Transit and Caltrain — won’t take.

**P**rior to 2002, it was illegal for a San Franciscan to leave his dog’s excrement on the street but legal for him to leave his own. The bizarre legislative triumvirate of Supervisors Tony Hall, Chris Daly, and Gavin Newsom solved this pressing iniquity. Per Ordinance No. 160-02, “It shall be unlawful for any person to deposit or cause to be deposited any human urine or feces upon any public or private highway or road ... or upon any public property other than property designated or set aside for that purpose.”

Unlike BART, Muni is not narrowly bound by its founding legislation; it does not venture between multiple jurisdictions, and it all but certainly does not require state legislation to begin barring accused train-defoulers — or accused iPhone thieves or vandals — from the system. The City Attorney’s office declined to speak with *SF Weekly* on this matter, citing attorney-client privilege. Yet it would seem Muni is in a uniquely unhindered position to enact a ban on those who habitually deposit or cause to be deposited improper materials on public property such as buses or trains. “As long as [the accused] gets a proper hearing and can present evidence and examine evidence, I don’t see a problem,” says Golden Gate University law professor Myron Moskovitz, a constitutional scholar. He adds that he’s “surprised” BART beat Muni to the punch of barring those who habitually foul the vehicles. “That problem is worse on Muni than on BART.”

Asked why Muni has no interest in such a policy, Rose says, “We are a city-funded public transit system that is meant to provide a public service for those who live, work, and visit San Francisco.” Public officials are understandably touchy about booting the neediest riders off transit.

Sacramento’s Lonergan notes that he was unable to convince the Assembly to include serial fare-evasion as one of the crimes that could induce banishment from a transit agency: “The legislative will wasn’t there.”

It’s not here, either. “Anytime you try to hold people accountable for their behavior, there are some people who yell very loudly about that. That’s part of San Francisco politics,” says Supervisor Scott Wiener. “People who repeatedly break the law on Muni — I believe Muni should have the option of banning them from transit, at least for a period.”

Those befouling Muni vehicles likely aren’t on the bus because their Bentley is in the shop. Muni’s refusal to cast them unto the streets demonstrates what’s best about San Francisco. But it also demonstrates what’s worst. By coddling the system’s most problematic users, it ensures misery for all.

**MUNI HAS A RICHLY DESERVED REPUTATION FOR SLOWLY MOVING PEOPLE AND THEIR EFFLUVIA.**



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Mike Koozmin

# GAG ORDER

Kink.com's mission to create "ethical porn" is complicated by allegations of mistreated models, dangerous drug practices, and a lack of transparency. **BY KATE CONGER**

**W**hen news broke last week that Peter Acworth, the founder and CEO of local porn company Kink.com, had been arrested for cocaine possession, many were surprised by the misstep from a man who's built his empire on a strict code of ethical behavior and transparency. He's been lauded in the *Wall Street Journal* and the *New York Times* for revolutionizing the porn industry and improving the neighborhood around the Armory, his headquarters at Mission and 14th streets. Kink is also the subject of the eponymous James Franco-produced documentary that premiered at Sundance. So the details of Acworth's arrest — police discov-

ered the drugs while investigating a complaint about a makeshift shooting range inside the Armory — seemed in stark contrast to his usually upstanding image.

This image has been essential to Kink's success. While the idea of any porn company in the neighborhood might raise a few eyebrows, Kink's BDSM content sparked protests when the company moved into the Armory in 2007. (If the recent *Fifty Shades of Grey* craze hasn't turned you on to the acronym yet, it stands for bondage and discipline, domination and submission, and sadism and masochism.) Whatever the fetish, Kink.com caters to it; the company hosts nearly 30 subscription sites, offering everything from foot worship to gangbangs

to electric play to bondage.

Acworth responded to the opposition the way he often handles criticism — by pointing to his ethics and opening the Armory doors. Part pornographer, part activist, Acworth has devoted himself to demystifying BDSM for those outside the lifestyle and protecting those within it. Kink outlines its tough ethical standards in its lists of models' rights and shooting rules, both of which are posted on the site. These tenets protect models and go a long way in combating the critics who are quick to conflate BDSM with abuse.

However, even as Kink flourishes — it's nearly doubled the number of sites it operates since moving into the Armory — doubts about its ethical standards linger.

The company attracted unwanted attention last summer when it abruptly switched its cam girls' pay rate and sparked a debate about its commitment to models' rights.

Now, two former models allege they were denied workers' compensation when injured on Kink sets, one of whom further states she was coerced into a performance that left her with long-lasting injuries and was offered money in exchange for keeping quiet about those injuries. Other workers claim to have been terminated or chose to resign when they questioned Kink's business practices, including the use of an erectile dysfunction drug called Trimix.

These allegations threaten the company's conscientious reputation, and >> p10



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Kate Conger

### Gag Order from p9

conflict with the stories offered by current directors and models who say their experiences inside the Armory have always been ethical and enjoyable.

Some of Kink's current problems may stem from dangers inherent to the industry. Sebastian Keys, a performer and assistant director on Kink's gay sites, explained that the use of male enhancement drugs is common throughout the gay porn industry. "It's just kind of expected," he says, noting that sometimes companies provide the drugs, while other times performers are expected to provide their own. He says the use of these drugs in the industry is common because some straight male performers are "gay-for-pay" — meaning they pursue gay

### Eden Alexander and her partner Sebastian Keys have had mixed experiences working for Kink.

work, says, "Legally, non-prescribed use is not supposed to happen. But in all industries, people do things to enhance their work."

(Like many people in the adult industry, Bottoms uses a pseudonym to keep her work and personal life separate. She and the other performers quoted in this story are not identified by their legal names.)

Like Viagra, Trimix provides a long-lasting erection; however, unlike the popular pill, Trimix is injected directly into the penis and the results are immediate. In normal doses, the injections are safe, but higher doses can result in priapism, an erection that lasts for longer than four

**'They told me that there was no actual workers' comp claim, that I am never, ever to even utter the words 'workers' comp,' that I'm never to tell anybody that there was a workers' comp meeting.'** — Eden Alexander

porn jobs for the higher pay rate — and need enhancement to help them perform their scenes. (Acworth says, "There may have been a time in the past where ED [erectile dysfunction] medication were more common in gay porn especially, but this is no longer the case.") Other models take the drugs to get through the long hours required for a porn shoot. Keys points out that some men who use the drugs have the appropriate prescriptions, while others do not.

Use of these prescription drugs has occurred throughout the industry, not just at Kink, though they come with significant risks for the models. Sandy Bottoms, a sex worker, activist, sometime *SF Weekly* contributor, and co-director of the Sex Workers Outreach Project, a nonprofit that works for harm reduction in the adult industry and the destigmatization of sex

hours and requires medical attention in order to be reduced.

A former Kink employee who requested anonymity expressed concern over the dosages and reported that at least three models had experienced health complications, including priapism and fainting, as a result of Trimix use. Keys says that though he has used Trimix in the past, his experience was without incident. He also claims that Kink had stopped relying on the injections approximately four to six months ago because of the risks involved.

When asked whether Trimix injections had stopped, Acworth says, "We have a firm policy against giving prescription drugs to models or allowing models to share prescription drugs. I met with directors and all production crew last year to reiterate this policy and communicate that it would be



considered a very serious offence for these things to happen.” He adds, “I can tell you this: after the meetings I hosted last year, if I found that any employee had provided a prescription drug to a model, that person would be fired. We simply do not tolerate it.”

**T**he potential legal quandaries revealed by former Kink models challenge Acworth’s ethical claims, and this isn’t the first time he’s been called out for going against his models’ rights and shooting rules.

Last summer, Maxine Holloway found herself at the center of a debate about fair wages when she tried to organize her fellow cam girls in protest of a sudden pay decrease. Cam girls perform in what’s essentially a digital peep show — they appear in a public video chat room, where customers can request a private performance. Once the private chat starts, customers pay by the minute to keep the live video streaming. Kink abruptly switched its cam girls from earning a base rate to earning a 30 percent commission; when Holloway took action, she was promptly fired.

At that time, Acworth denied Holloway had been fired and claimed that she was put on temporary leave because her cam shows had become unprofitable. (Holloway alleges her supervisor told her she was one of the cam department’s top 20 models just days before her dismissal.)

Now, Acworth describes the incident as “my biggest mistake of 2012.” In explanation of the sudden pay cut, he says, “Due to the structure we had in place at that time, I think we did a very ineffective job of discussing this change with the models and getting their feedback prior to executing the change. The change was perceived as rushed and delivered without notice or respect. I am very sorry for how this ultimately went down.” He also notes that commission systems are standard for cam sites across the industry; while this is true, Holloway observed that other cam sites she’d worked for typically offered a commission between 60 and 80 percent.

Holloway and three fellow models pursued a lawsuit against Kink, which was eventually settled out of court.

The experience caused Holloway to question the ethics on which Kink is formed when we talked last year, before the settlement required she no longer speak



Pat Mazzer Photography

publicly about her experiences working for Kink. Before being fired, she said, she had had only had good experiences with the company. After the ordeal she felt less trusting. “There’s a difference between being unethical or unfair and being illegal. I think a porn company is responsible for all those things, especially when you have your ethics, your mission statement, and your values right there on the front page of your website. You’re not just responsible for being a legal company,” she explained last year.

Another model involved in the lawsuit, Coral Aorta, continues to model for Kink. Initially she worried about retaliation after filing the lawsuit. “I kind of expected directors or people working at Kink to bring that up with me, to be like, ‘Oh, Coral, you sued us. What the hell?’ But no one ever has.” In fact, she’s enjoyed working in the Armory in the months since then. “Obviously it’s going

**Kink founder Peter Acworth professes a dedication to ethical treatment in porn, but some former employees say otherwise.**

well because I keep coming back for more.”

Not every cam girl has been happy since the lawsuit, though. Eden Alexander, a model who has performed for Kink’s cam site as well as other porn sites and did not participate in the lawsuit, claims Holloway’s firing created a culture of fear in the cam department. She says models became afraid that voicing concerns meant risking their jobs. “You’re in a position where if you don’t follow along, you’re going to lose shoots,” she explains.

Bottoms agrees that the fear of losing work is legitimate. “Blacklisting happens,” she says. “It can be unsafe to be a whistleblower.”

Aaliyah Avatari, who formerly performed under the name Nikki Blue and famously lost her virginity during a live Kink broadcast in January 2011, says she was blacklisted after the controversial performance. “They’re very picky and choosy,” she claims. “If a model whines too much, they won’t work with her anymore.”

Alexander also attributes the new commission system with creating a cutthroat environment in which earning a living wage meant pushing her boundaries, something she felt Kink’s shooting rules should have protected her from doing. These rules state that models’ limits must be respected at all times.

One limit Alexander typically set was not subjecting herself to electric shocks, one of the fetishes Kink portrays. However, she claims she used an electric zapper (a toy that delivers small shocks) at the request of a customer in order to generate more revenue. The zapper misfired, leaving her with a small burn on her inner thigh instead of the red dots typically left by the toy. She claims the toys aren’t tested as often as they’re supposed to be, because they only fire on skin contact, and most production assistants don’t want to zap themselves every day.

When asked about the injury, Acworth points out, “The zapper in question takes two AA 1.5 volt batteries, so there is a limit to the charge it can deliver. However, there is no question this was an upsetting incident for Eden and we have since removed the zapper.”

Upon mentioning the burn to her supervisors, Alexander says she was called into a meeting in which she was asked to admit to throwing the zapper against the wall and thereby causing the misfire. She denies throwing the zapper, but claims, “They told me that there was no actual workers’ comp claim, that I am never, ever to even utter the words ‘workers’ comp,’ that I’m never to tell anybody that there was a workers’ comp meeting. However, since I’d been such a good model and an example employee, they are going to give me the difference back for all of my cam shows since the commission system started. It’s not workers’ comp; it’s a reward. It’s a bonus for being an excellent employee. And they made it very clear that I could go with their version and take the money, which was not very much money, or I could just go with no money — I could just leave.” **>>p12**



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## Gag Order from p11

Acworth vehemently denies her account of the meeting. "In case of injury," he says, "there is no way an employee would tell a model that she was not entitled to workers' comp, and there is no way our HR department would refuse workers' comp to anyone with an injury. That's just not how we operate."

In response, Alexander produced a bank statement with an image of the check she was given after the meeting. It is paid from the cam department's account, in the amount of \$745.07. The memo line reads "residual for May 2012." The check is handwritten — not a typical payroll check.

Avatari says she was never offered workers' comp for injuries sustained during the virginity shoot. "It took me months to heal after I lost my virginity," she claims. "I had to have vaginal reconstructive surgery. There was no compensation for that. Honestly, I was lucky I had insurance at the time."

Avatari says the shoot was plagued with problems — she could not be fully penetrated at first, she claims, and the male model performing with her switched directly from anal to vaginal contact without taking proper measures to cleanse himself in between. She eventually stopped the shoot because "I was in a lot of pain," but took a break to collect herself and then completed the scene. Afterwards, she explains, "They had a doctor inspect me right after to make sure I didn't need stitches, but after that there was no more aftercare."

After she healed, Avatari claims she tried to work with Kink again, but says they wouldn't hire her. "My porn career has been shattered completely," she explains.

Alexander was able to return to Kink after her injury. Her goal, she says, was to be

But according to his own shooting rules, she shouldn't have to say anything. The rules read, "Models must be informed about the possibility of being marked prior to the shoot, and they must explicitly agree to being marked in a way that lasts more than a few hours. ... Heavier marking beneath the skin, including blue/purple bruising, should not be substantial, even if the model consents." If these rules had been followed, Alexander should never have sustained permanent scars on her body. Acworth says the shooting rules were not in effect at the fair, even though Alexander was filmed and footage was posted BehindKink.com, a Kink site devoted to promoting the company. "Since Folsom Street Fair is very much a BDSM practitioners event, and because no shoot was shot at the fair for the purposes of publication on our paid sites, the shooting rules were not in effect for it."

However, Alexander's experiences aren't representative of every model at the company. Sebastian Keys (who is Alexander's partner) and others say they've always received ethical treatment while performing. Coral Aorta holds that pushing boundaries isn't necessarily a bad thing. "I've always felt that my limits were tested, but not in a way that I didn't like," she says. "It's more been in a way that I've grown and learned what my body can take." Aorta also described an instance in which she had tried to push through bondage scenes while her hand was numb, but the director stepped in to stop the shoot.

Lorelei Lee, a model and a director at Kink as well as the co-writer of *About Cherry*, a film about the porn industry, says, "As a director, it is my biggest fear that a model will walk away having had a bad experience and not having communicated

**"It was when I found porn that I started to come to terms with my sexuality. In my opinion, it is a very good thing for there to be as much diverse pornography out there as possible." — Peter Acworth**

cast on The Upper Floor, another of Kink's websites, and thereby escape the toxic cam department. She claims to have often performed for free on The Upper Floor, and that when she was asked to represent Kink at the Folsom Street Fair last fall she thought her chance at a casting had finally arrived.

On stage at the fair, she estimates that she was caned and whipped for 35 minutes. "I've never received a beating like that before in my life," Alexander says. "I have permanent scars up and down the backs of my thighs. It was all things that I had consented to, but I didn't know quite the brutality of what was about to happen to me until I was in it."

Of this incident, Acworth says, "There was never any mention of work on The Upper Floor on this occasion," adding that "following the scene, Eden gave no feedback to the effect that she was upset by the markings."

that to me." In an e-mail response to questions about on-set safety at the Armory, she explains, "From the minute a model walks in the door to the minute he or she leaves, every employee he or she comes in contact with ... knows that it is their responsibility to care for the model's emotional and physical safety above all else. That is absolutely unheard of for a porn company. This model of respect and conscientiousness becomes a part of everyone's interactions within the company, so that everyone there treats each other with more care. It is such an amazing place to work."

Princess Donna, a longtime performer and director at Kink, says that models are ultimately responsible for stopping a scene that breaches their limits. During her very first BDSM shoot with a New York company, she says, "I was crying and crying, which was not against their shooting rules. There was a male dominant and a male videographer and a female photographer. I



kept looking to her to save me, you know? But then I realized, that's what safe words are for, and it's my responsibility to say what I can and can't handle."

What Alexander's and Avatari's experiences do show is that even at a company known for its high ethical standards, infractions can slip through the cracks.

Even if one of the leaders of ethical porn falters, the principles behind the production still exist. Princess Donna says of her work, "I consider myself an artist. I think what I make is much more than jerk-off material. It's for people to explore their fantasies and let go of shame. I think it's a huge public service." For critics, she offers, "Obviously we are going to be under scrutiny because people think it's torture or something. It's funny to me because Kink is probably one of the only places that asks you what you want to do or not do explicitly before the scene occurs."

Acworth agreed with her views on combating shame, writing, "I grew up with an intense desire to be tied up and was very confused. It was only when I found porn that I started to come to terms with my sexuality. In my opinion, it is a very good thing for there to be as much diverse pornography out there as possible."

"I worry that people will use a criticism of Kink.com as ammunition in the war on sex," says Siouxsie Q, a sex worker, activist, and producer of *This American Whore*, a podcast about sex work

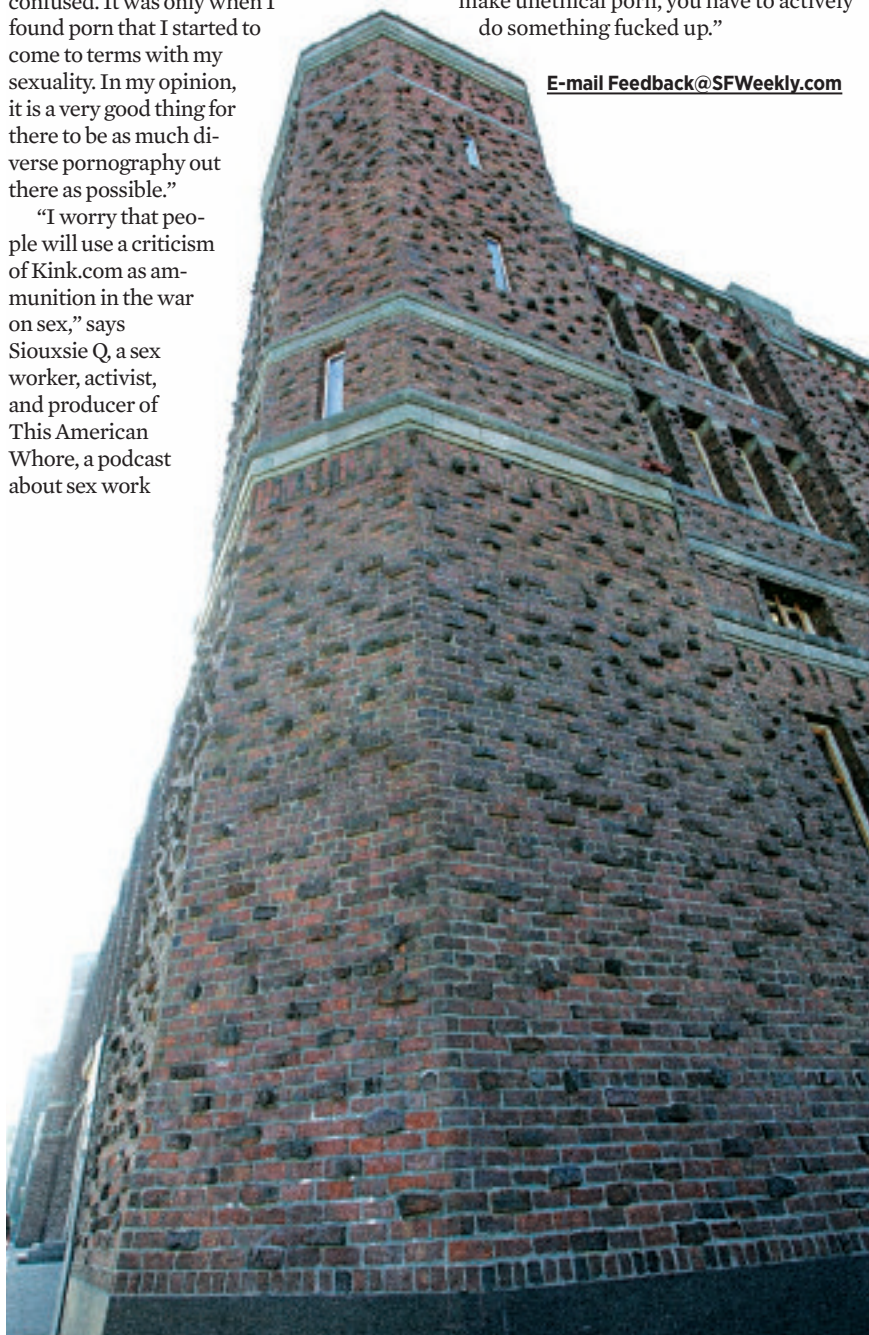
that has been asked to change its name by the radio program *This American Life*. "When I was young and coming out as kinky, I watched Kink.com and thought, 'Whoa, that's close to my desire.' It was very validating to see that kind of porn out there."

When she first moved to the Bay Area, Bottoms says, "I was super excited to see this kinky hardcore company with a mission statement. People love the company and they do really awesome stuff. Removal of them would be detrimental to the local adult industry." She adds, "My hope has always been that unionization would extend to the sex industry," and says unionization might help models obtain ethical treatment from all porn companies, at all times.

Siouxsie Q defines ethical porn as sexual imagery in which "everyone involved feels justly compensated for their time and energy, every action both on and off camera is consensual, and the porn that is being documented captures some semblance of authentic desire."

Holloway puts it more bluntly: "It's really easy to make ethical pornography. To make unethical porn, you have to actively do something fucked up."

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Mike Koozmin

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**FRIDAY**  
PAGE 14Cultures collide in  
“Dance and Diaspora.”**SATURDAY**  
PAGE 15Check out our Chinese New  
Year roundup.**TUESDAY**  
PAGE 16Meow Mix cabaret:  
Let the cat get your tongue.

# NIGHT + DAY

WEEK OF FEBRUARY 21 - FEBRUARY 27, 2013 WWW.SFWEELY.COM/CALENDAR

**THU**

2/21

## ▼ VISUAL ART

**AFTERLIFE ARMY**

He unified China, started construction on the Great Wall, introduced innovations like chariots and swords, built roads, and had his enemies buried alive. The First Emperor, Qin Shihuang, started planning for his death when he was 13 and built himself a tomb that contained a vast underground city guarded by a life-size terracotta army with infantrymen, horses, chariots, weaponry, and warriors. Ten (the maximum allowed outside of China for an exhibition) of those nearly 8,000 warriors are now in San Francisco for “China’s Terracotta Warriors: The First Emperor’s Legacy.” So how to celebrate? Clearly with a dance rumble led by CHERYL, an artist collective that specializes in video art and museum installations. Marc Mayer, the museum’s educator for public programs, went to CHERYL’s parties when he lived in New York and says he’s looking forward to the group leading the partygoers in turf wars inspired by the terracotta army and the 1970s film *The Warriors*. Dressing up, dancing, battling, and seeing objects from one of the most mind-boggling archaeological discoveries in modern times — not bad for a Thursday night.

The opening party for “China’s Terracotta Warriors” starts at 7 p.m. (the exhibit runs Feb. 22–March 27) at the Asian Art Museum, 200 Larkin, S.F. Admission is \$15–\$18; call 581-3500 or visit [asianart.org](http://asianart.org)

EMILY WILSON

**FRI**

2/22

## ▼ MUSIC

**LOCAL AND VOCAL**

One-of-a-kind string ensemble Kronos Quartet celebrates the global infusion of San Francisco culture in *Listen Local*, a program of dynamic new works by the city’s top composers, including Nathaniel Stookey, Dan Becker, Stephen Prutsman, and notably, Pamela Z, a fearless vocalist and electronics explorer whose piece “And the Movement of the Tongue” promises to be a highlight of this extraordinary



**DO BATTLE  
WITH IMMORTALITY**  
“China’s Terracotta Warriors”  
Thursday

Qin Shihuang Terracotta Warriors and Horses Museum, Shaanxi

homegrown show. Like all singers, Z is interested in the voice as music-making instrument, but unlike, say, the American Idols, this world-renowned multimedia artist is often less focused on singing than stripping language down to its roots, i.e. sound. She sees everyday speech — syntax, phrasing, vocabulary — as a treasure of sonority and texture. In her latest composition, she pairs the spoken-word nuances of folks she interviewed on the street with Kronos’ borderless approach to string slinging. Expect to hear melodic shape-shifting, both mundane and out of this world.

Listen Local starts at 8 p.m. (also Feb. 21) at Yerba Buena Center for the Arts, 701 Mission, S.F. Admission is \$20–\$35; call 978-2787 or visit [ybca.org](http://ybca.org). **SAM PRESTIANNI**

## ▼ DANCE

**THE WORLD’S A STAGE**

A Turk, a Brazilian, and a Slav walk onto an empty stage. Far from being the setup of a joke, this is the debut of “*Dance and Diaspora*,” an annual program that showcases the work of ODC’s world dance faculty. ODC’s first jaunt brings together the work of Jill Parker and Tania Santiago. Parker, an original member of Fat Chance Belly Dance, co-directs her Foxglove Sweethearts in *Unfolding*, with Stephanie Fields. Parker and Fields have blended traditional raqs sharqi with the Charleston, so anything might happen. Live accompaniment for *Unfolding* is performed by Balkan and Turkish folk music ensemble MWE. But Santiago’s Aguas Da Bahia Dance Company dances to the beat of its own tumbadora. For *Movendo con Capoeira*, which explores the elegant athleticism of the Brazilian martial art, Aguas follows tradition in providing musicians from its own ranks to accompany tonight’s eight dancers. Santiago, who is locally famous for her workshops that culminate at Carnaval, is still best known back home as a leading light of Olodum, the cultural group credited for developing samba reggae in Brazil. So the sound of the “Diaspora” is likely to be as pleasurable as its sights. A post-performance party with food and live music follows.

“Dance and Diaspora” starts at 8 p.m. (also Feb. 23) at ODC, 3153 17th St., S.F. Admission is \$20–\$25; call 863-6606 or visit [odcdance.org](http://odcdance.org). **SILKE TUDOR**



## ▼ VISUAL ART

## REMEMBER TO BREATHE

Though Groucho Marx famously declared, “I don’t want to belong to any club that will accept people like me as a member,” many of us welcome the opportunity to find other souls who share our interests, connecting through chess clubs, sci-fi societies, or even in considerably more adult sex clubs. Some organizations deliberately cultivate an attitude of exclusivity too, like the old male-only clubs of London that kept men safe from the distractions of women. But how about a club for those who breathe? This is the idea behind Anne Walsh’s **Respiration Society**, the first installment in Southern Exposure’s yearlong Club of the Month Club Quarterly. Given free rein to create any kind of organization she pleases, Walsh is focusing on this basic biological function and asks us to think about our personal approach to inhaling and exhaling through a series of shared experiences in the gallery. If you think you know exactly how you respire, see what happens when Walsh records attendees’ breaths and then mixes them all up before playing them back to the group. Don’t worry; hyperventilation is not encouraged.

Respiration Society starts at 2 p.m. at Southern Exposure, 3030 20th St., S.F. Admission is free; call 863-2141 or visit soex.org.

HEIDI DE VRIES

## ▼ HOLIDAY

## SNAKE IT UP

San Francisco’s Chinese New Year celebration began in the 1860s, and is now the largest of its kind outside Asia. The celebration has already crowned the new Miss Chinatown, hosted a 5K run, and welcomed back all-star Jeremy Lin, but there are still some outstanding family-friendly events waiting to ring in the Year of the Water Snake. For the urban sleuth, enjoy the undiscovered treasures of our city in a special walking tour and **treasure hunt** around Chinatown (sftreasurehunts.com, \$12-\$45). This unique event invites participants to solve a series of tricky and humorous riddles that uncover fascinating historical facts. The **Chinese Historical Society** (chsa.org, free) celebrates the New Year with free tours and programs that offer exclusive access to displayed artists like Leland Wong, Frank Wong, and Leon Sun. The museum also debuts its “Hats Off!” exhibit, a playful collection of vintage Chinese children’s headwear from the Qing dynasty. The folks at Westfield San Francisco and the Asian Art Museum have partnered on an **all-ages literary event** (westfield.com, free). Knowledgeable storytellers invite participants to enjoy the world of traditional Chinese myths, lessons, and folktales. Last but not least is the **Chinese New Year Community Street Fair and Parade**. Dubbed one of the world’s top 10 parades, this year’s event features local martial arts groups, stilt walkers, Chinese

acrobats, and a display of over 600,000 firecrackers. The parade ends, as is tradition, with the march of a 200-foot-long golden dragon.

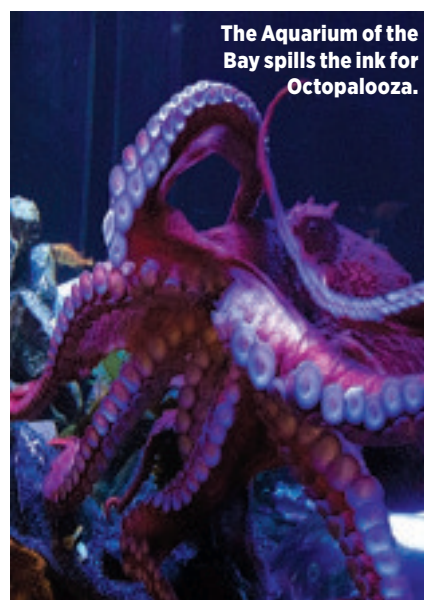
The San Francisco Chinese New Year Festival starts at 10 a.m. at Kearny and Stockton streets, S.F. Admission is free; call 888-212-3203 or visit sanfranciscochinatown.com.

JESSICA HILO

## ▼ SCIENCE

## SQUID PRO QUO

Octopuses, unlike Octo-Moms, prefer to live outside of the spotlight. They are reclusive creatures who prefer dark caves, rock formations, and when they are small enough, sometimes even clam shells. But just because these eight-limbed cephalopods wish to stay in the dark doesn’t mean you also have to. Biologists are here to spill the ink on this fascinating aquatic creature during **Octopalooza**. The Aquarium of the Bay hosts daily octo talks, dissections, and octopus enrichment activities during its weeklong affair (today is the last day). In



Courtney Lauchaire

addition, Octopalooza promises extracurricular events like a special Bad Movie Night screening of *Mega Shark vs. Giant Octopus* (Feb. 20), up close and personal interactions with the aquarium’s own giant Pacific octopus, and a Humboldt squid dissection today led by Squid4Kids.

Octopalooza starts at 10 a.m. at the Aquarium of the Bay, Embarcadero (at Bay), S.F. Admission is \$10-\$18; call 623-5300 or visit aquariumofthebay.org. ANNA PULLEY

## SUN

2/24

## ▼ FESTIVAL

## SAY “DA”

Take a trip to Russia without leaving the Bay Area. Come and experience live performances by Russian dancers, vocalists, cultural enthusiasts, foodies, and musicians in the 25th annual **Russian Festival**, a celebration of Russian-American food, music, and art. The festival brings a taste of Moscow right outside your door, and includes a blini

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## PROGRAM 3

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## UPCOMING:

## PROGRAM 4

MAR 1-9

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booth, tea from antique samovars, a face-painting booth, delicious food, and, of course, a vodka-tasting bar. Catch the Georgian Children Dance Ensemble (all the way from the Caucasus) on Friday and *The Golden Cockerel* — a famous opera based on Pushkin's 1834 poem — on Saturday. The grand finale, however, is today and includes the music, dancing, and humor of Russian Folk Ensemble Limpopo, followed by the acrobatics of Nino's Rhythmic Gymnastics Club and performances by the First Russian Ballet School, Russian Center Dancers, and the Firebird Dance Ensemble.

The Russian Festival starts at 11 a.m. (runs Feb. 22–24) at the Russian Center of San Francisco, 2460 Sutter, S.F. Admission is \$6–\$10; visit [russiancentersf.com](http://russiancentersf.com). JULIANA DELGADO

## MON

2/25

### ▼ FILM

## DON'T TELL MAMA

Short on narrative but rich in imagery and portent, *Cabaret-Berlin: The Wild Scene*, weaves together original photographs, paintings, home movies, news clippings, documentary footage, and audio archives into an impressionistic collage representing the Weimar Kabarett. While today Bertolt Brecht and Kurt Weill are synonymous with the era, the scene was dominated by such genius as German Jewish journalist Kurt Tucholsky, openly lesbian chanteuse Claire Waldoff, and the Bavarian Charlie Chaplin, Karl Valentin. Unlike early American cabaret, which emphasized hot jazz over heated commentary, the German clubs prided themselves on having a sharp eye and sharper tongue. Comedians in the Kabarett never did light comedy — sarcasm, cynicism, and irony

were their lifeblood, flowing from the body politic. But the window was quite small: Prior to the end of World War I, public criticism in theaters had been banned by the German Empire; by 1935, most Kabarett stars had been sent to concentration camps, committed suicide, or fled into exile. Actor Ulrich Tukur (best known for his roles in *The White Ribbon* and 2002's *Solaris*) acts



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**Cabaret-Berlin: The Wild Scene** takes a close look at Berlin's Kabarett scene.

as emcee for the film, connecting songs and sketches to historic and social context through off-screen narration.

*Cabaret-Berlin* starts at 7 p.m. at the Jewish Community Center, 3200 California, S.F. Admission is \$12; call 292-1200 or visit [jccsf.org](http://jccsf.org).

SILKE TUDOR

## TUE

2/26

### ▼ LITERARY EVENT

## THE FRENCH CONNECTION

We love it when authors from other countries come out in translation — especially if they're wildly innovative, culty authors who have yet to be translated in English. Take France's **Arno Bertina**. If this guy were from San Francisco you'd be all over him; he'd be speaking at Porchlight

and curating art shows in between "in conversation" events at Herbst Theatre. Witness: His book *I Learnt Not to Laugh at the Demon* is biographical fiction dedicated to Johnny Cash, and his "philosophical road novel," *Je suis une aventure*, stars Roger Federer. We already love this guy, even without knowing he founded the elite Paris-based literary review *Inculte*. The trouble is, none of this has been translated into English. Finally,

something has: his new book, *Brando, My Solitude*, which is not so much a novel as a "biographical hypothesis," in which the author and his grandfather meet posthumously. Don't think this is merely a cute narrative gambit; the book is weighty, described in the press release as "an exploration of an existence played quietly out across the 20th century, through provincial French childhood, war, colonization, and provincial French retirement." Tonight, Bertina appears in conversation with writer **Laird Hunt** in a Litquake event sponsored by the Consulate General of France in San Francisco, among others. (It's kind of a big deal, oui?)

Arno Bertina and Laird Hunt appear at 7 p.m. at Tosca, 242 Columbus, S.F. Admission is \$5–\$10; call 986-9651 or visit [litquake.org](http://litquake.org).

MICHAEL LEAVERTON

### ▼ CABARET

## OUT OF THE BAG

We like our gay bars like we like our women — rough around the edges and with as little cover as possible. With its bordello-esque atmosphere and cheap drinks, it's no surprise that The Stud, one of the city's oldest gay bars, still reigns supreme. Sure, it can be a little cramped, and there are corners so dark you need to feel your way out, but where The Stud lacks in ambience, it makes up for it with its no-holds-barred drag performances, amazing

local DJs, and innovative performances such as the weekly **Meow Mix**. Billed as a night of "glamorous and not so glamorous avant garde performance art," Meow Mix is a cabaret show where anything goes. Expect a little raunch, elaborate costuming, and acerbic wit from host Ferosha Titties. Includes a pre-show by Pippi Lovestocking and DJ Dirty, keeping your ears purring all night.

Meow Mix starts at 11 p.m. at The Stud, 399 Ninth St., S.F. Admission is free; call 863-6623 or visit [studsf.com](http://studsf.com). ANNA PULLEY

## WED

2/27

### ▼ TALK

## GADGET MAN

Re: our integration with machines, **Jaron Lanier** is one of the Big Idea Guys. He was talking virtual reality back when it was more like virtual virtual reality. Fascinated by how the Internet affects everything from business to consciousness to business-consciousness, Lanier is also known around the way as a maestro of rare and eclectic instruments; according to an *SF Weekly* story from February 2012, he has maybe hundreds in his house — more than he can count, anyway. He's got a book coming out this year, *The Fate of Power and the Future of Dignity*, which, get a load of that title. His last, *You Are Not a Gadget: A Manifesto*, was a pretty scathing critique of pretty much the entire Internet — its structure, its culture, the fact that we give everything away and it's still a lousy way to exchange ideas. Chances are the new book will raise some eyebrows, too, as will his playing of the Turkish clarinet, if you're so lucky.

Jaron Lanier speaks at 7:30 p.m. at San Francisco Art Institute, 800 Chestnut, S.F. Admission is free; call 771-7020 or visit [sfai.edu](http://sfai.edu).

BRANDON R. REYNOLDS

Calendar submissions can be mailed or delivered to 225 Bush Street, 17th Floor, San Francisco, CA 94104; or e-mailed (no attachments please) to [calendar@sfweekly.com](mailto:calendar@sfweekly.com) at least three weeks in advance of your event. Earlier is, as always, better than later. We make every effort to include all appropriate events in our online listings, available at [www.sfweekly.com](http://www.sfweekly.com).

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## ▼ Art

# Total Coverage

The de Young reveals the unseen Muslim world through war photos and a famous painting.

BY JONATHAN CURIEL

**O**n a recent Sunday afternoon, a docent at the de Young Museum strode into the exhibit hall for "Eye Level in Iraq," made a sharp left, then pointed at a series of photographs that showed a country preparing for war. That country was Iraq, and the docent asked her tour group whether it was the U.S. government or an independent media that really conveys the full scope of America's military events. "Who," the docent asked, "frames the war?"

That inquiry is just as valid today as it was in 2003, when Operation Iraqi Freedom began with a "shock and awe" campaign that—as is evident at the de Young—led to carnage against Iraqi civilians. Kael Alford and Thorne Anderson—the two U.S. photographers whose work is on display—documented the bloodshed while traveling in Iraq as unembedded journalists in 2003 and 2004. Rather than be beholden to the dictates of U.S.-led coalition forces, Alford and Anderson directed their cameras at average Iraqi families, average Iraqi schools, average Iraqi neighborhoods, and average Iraqi militants. Some of these militants wanted to kill American soldiers. Some of them probably succeeded. The first U.S. figure we see in "Eye Level in Iraq" is a soldier carrying an oversized baseball bat as he oversees American cash disbursements to Iraqi men who'd been on the U.S. military's payroll. It's a tense scene—for the Iraqi men, for the U.S. soldier, and for us, the viewer, as we survey a war zone that ultimately claimed more than 100,000 lives, most of them Iraqi civilians.

The 10th anniversary of the Iraq War's commencement is an ideal time to reflect on what transpired in the Persian Gulf. Alford's and Anderson's photography—artful, humanistic, and highly personal—tells stories that were generally overlooked by the mainstream media amid the chaos of the war's crucial years. Children and women are the focus of the exhibit's most memorable photos. In one by Alford from March 28, 2003, an 8-year-old girl named Zahra lies dead on a makeshift hospital-room table, surrounded by her mourning brothers, who also lost their mother and sister-in-law from an errant missile believed to be fired by U.S. forces; a corresponding image by Alford shows Zahra, mostly naked, being cleansed for burial.

The Bush administration sanitized the Iraq war by banning photography of U.S. coffins on their return to American military bases. The true cost of Iraq is in Alford's and Anderson's photos, which were originally collected in a 2005 book, *Unembedded: Four Independent Photojournalists on the War in*



© Thorne Anderson

*Iraq*, which also featured the work of Iraqi photographer Ghaith Abdul-Ahad and Canadian photographer Rita Leistner.

Even during the war's worst moments, Iraqis tried to maintain a normalcy that resonates in "Eye Level in Iraq." Alford captures a new Iraqi bride standing closely with her partner in the street. The woman, who has turned her wedding dress into a white niqab (the person-encompassing garment common in Saudi Arabia), refuses to show her face because of religious conservatism that flooded Iraq in the wake of the U.S. invasion.

The directive that Muslim women cover their hair, if not their faces, is noticeable in another de Young exhibit: "Girl with a Pearl Earring: Dutch Paintings from the Mauritshuis," where Vermeer's famous 17th-century model sports a head scarf meant to evoke the aesthetics of historical Islam. In fact, *Girl with a Pearl Earring* has, in previous eras, gone by the name *Girl in a Turban* or *Head of a Girl in a Turban*—a reference to the old Turkish-style headscarf that Vermeer painted on his alluring model. The blue turban, art historians have said, helps "exoticize" the girl and gives Vermeer's painting its allure.

There's a lot more to *Girl*, of course, than just her head covering. Ditto the girls and women we see throughout "Eye Level in Iraq." Their hijabs and shrouds are entry points into complicated lives that Alford and Anderson have fleshed out. One woman completely covered in black told Alford she might become a shahid, or suicide bomber. We see the woman at home, standing in front of a mirror. The photo is from Sept. 3, 2004—a time when Iraqi suicide bombings were regular occurrences. During the docent tour that slalomed in front of me, the de Young group saw that image and got into a public discussion about suicide and the parallels between the Iraq War and Japa-

**Sadr City, Baghdad, Iraq, August 7, 2004**  
and other images in the de Young's Iraq photography show take us beyond the approved war of mainstream media.

nese kamikaze pilots in World War II. Every third photo at "Eye Level in Iraq" raised issues that the docent and her tour group addressed with each other. That may be the best part of the show: It stirs up questions about the price of war in a way that's rare in a major museum exhibit. It's never too late to consider these questions, even if the Iraq War has already receded in America's rear-view mirror.

**U**rban isolation has never felt so mysterious as it does with Driss Ouadahi's paintings. In "Trans-Location," his collection of new work at Hosfelt Gallery, dense housing projects get a panoramic treatment—except each view is siphoned through an architectural grid that creates a kind of kaleidoscope effect. There are never any people in Ouadahi's canvasses—just intersecting grids, dynamic colors, and buildings that seem to go on forever. The result: a feeling of beautiful claustrophobia. A native of Algeria who now lives in Germany, Ouadahi can make a broken chain-link fence seem like the most captivating thing in the world.

**"Eye Level in Iraq: Photographs by Kael Alford and Thorne Anderson"**

Through June 16 at the de Young Museum,  
50 Hagiwara Tea Garden in Golden Gate  
Park, S.F. \$6-\$10, 12 and under free;  
750-3600 or [deyoung.famsf.org](http://deyoung.famsf.org).

**Driss Ouadahi: "Trans-Location"**

Through March 23 at Hosfelt Gallery, 260 Utah,  
S.F. Free; 495-5454 or [hosfeltgallery.com](http://hosfeltgallery.com).



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▼ Film

# The 2013 Esseffies

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## WITH YOUR PRESENTERS, SHERILYN CONNELLY AND JONATHAN KIEFER

**T**he Oscars are almost here! Are you excited? Neither are we, and that's why we'd like to humbly offer up our alternative awards: the Esseffies. The voiceless labiodental fricative makes it more fun to say than "Oscars," and we hope our awards are more enjoyable than theirs, too.

### Best Asymmetrical Prostate: Robert Pattinson, *Cosmopolis*

Sherilyn's favorite film of 2012; Pattinson's performance in this Cronenberg film is so strong, you really believe his prostate is asymmetrical — and you don't even wonder if it's sparkly.



**Best Bait-and-Switch Bummer That's Actually a Revelation: *Once Upon a Time in Anatolia***  
Jonathan's favorite film of 2012; it's not quite the neo-spaghetti western its title might imply, but something much better and stranger, chock full of the weird movie magic by which Turkish director Nuri Bilge Ceylan makes gradual disillusionment seem so exhilarating.

**Worst Disparity in Believability Between Hyphenated Actors in a Period Piece: Daniel Day-Lewis and Joseph Gordon-Levitt, *Lincoln***  
Gordon-Levitt is a fine actor, but he was out of place and outclassed, especially in his scenes opposite Day-Lewis.

### Best Achievement in Disappointment: *Prometheus*

Ridley Scott was coming off the Russell Crowe *Robin Hood*, and Damon Lindelof had recently given us *Cowboys and Aliens*. And still, we got our hopes up.

**Best Eight-Part Local Moviegoing Experience: *The Story of Film*, New People Cinema**  
Mark Cousins' sprawling, 900-minute documentary on film history played in two-hour chunks over the course of eight consecutive Saturdays in June and July 2012. Those who were there have a bond the rest of us will never understand. (They also know a lot more about movie history.)

**Best Sad Young Literary Man: Anders Danielsen Lie, *Oslo, August 31***  
Director Joachim Trier's go-to star does

"coming out of rehab and mournfully revisiting his own squandered potential" like it's never been done before!

**Hottest Mess: Nicole Kidman, *The Paperboy***  
Yeah, the peeing thing.

### Best Bay Area Documentary: *The Waiting Room*

Pete Nicks' minimalist, surprisingly non-polemical portrait of Oakland's Highland Hospital will inspire you to stay healthy, or at least avoid getting hit by a car in the East Bay.

### Special Commendation for Taking All the Fun out of Singing Along to "Sister Christian": *Rock of Ages*

The chorus of the Night Ranger anthem is the very definition of a guilty pleasure, second only to "Don't Stop Believin'," which *Rock of Ages* also ruins. Streetlight people unite!

**Neil LaBute Lifetime of Issues with Women Award: Neil LaBute for "Sexting" and "After-School Special," *Stars in Shorts***  
We get it, Neil. Men are dogs, bitches be crazy, yadda yadda. Move along.

### Best Worst Movie That Wasn't All That Bad: *John Carter*

It didn't need to cost \$250 million, and removing "of Mars" from the title was a dumb move on Disney's part, but the movie's no *Battlefield Earth*. You gotta give it that much credit.

**Distinction in Imaginary Mashups: *This Is Zero Dark 40*, Judd-Kathryn Appelow**  
Middle-aged Navy SEALs contemplate relationships, breasts, enhanced interrogation while hunting Bin Laden, trampolining in slow motion.

## The Kid Stays in All the Pictures

**S**he's giving feedback. "It's just another movie where you're complaining about directing movies," she's saying. "I guess that's my main problem with it." He listens. The baby is on his lap. The baby looks familiar. This must be the same baby from the one where the couple comes to babysit for their friends and then starts thinking about becoming parents themselves. He was in that one, too, as one of the friends.

Before that, there was the other one in which he played a frustrated movie director. So in this one she's right that he's been repeating himself. "Making movies allows me to get close to people that I find interesting," he said in that one, while sifting through his complaints.

He must value her feedback. These movies Joe Swanberg complains about directing — 17 of

them now, in the last eight years alone — draw their power from frankness. They're resourceful and self-challenging, if unambiguously self-indulgent. Often they feature attractive young women getting naked and getting it on, often with him. (He must value her tolerance, too.)

She looks familiar. It must have been her in that one about the pregnant woman who couldn't have a good orgasm with her husband but could with a female friend. This must be the baby she was pregnant with then.

Swanberg just keeps cranking them out. The movies, that is, all these little lo-fi, micro-budget indies, full of compulsion, full of erotic and creative indecision. Individually any one of them might seem minor — they tend to run short, often not much longer than an hour — but they've been adding up. They've been running together.

He may complain, but he's good at this. He has curiosity, a conscience, a knack for narrative economy and lifelike atmosphere. He hasn't much use for the critics he infuriates, or the

mainstream audiences he bores. And maybe he's always playing himself, but it's never like he's pretending. This young man and his films — a dozen of which will play at the Roxie this weekend, with Swanberg in person and as willing as ever to talk it out — are what people mean when they say "mumblecore."

In this one, the one that becomes its own anguished making-of, he puts the baby down for the night, and turns on that same purring noise machine from the one with the babysitting friends. "I never thought I had that much power until people got hurt," he says, sincerely. Still, he is the one running this show. In real life, he is also Joe Swanberg, and the baby must be his. But aren't they all? **JONATHAN KIEFER**

### Sexual Politics: The Occasionally Autobiographical and Always Personal Films of Joe Swanberg

*Twelve Joe Swanberg films with the filmmaker, running Feb. 22–24 at the Roxie, 317 16th St., S.F. \$10; 863-1087 or roxie.com.*



Film

For our complete film listings, visit  
SFWeekly.com/movies.  
\* = We recommend it.

OPENING

**Bless Me, Ultima** Why is there evil in the world? It's a question that's asked at the beginning of Carl Franklin's *Bless Me, Ultima*, and the fact that it cannot be satisfactorily answered is one of the film's primary themes. Based on the 1972 Rudolfo Anoyo novel, it tells the story of a Chicano boy named Antonio (Luke Ganalón) in late 1940s New Mexico, and his relationship with his grandmother, Ultima (Miriam Colon). The townsfolk consider Ultima to be a witch, and they're not necessarily wrong. But is it such a bad thing? Anoyo's novel is frequently banned — as recently as 2009 in California, sadly enough — and Franklin's excellent, magical-realist adaption doesn't pull its punches, depicting a world in which curses work, the Christian God is every bit as silent as in a Bergman film (and his priests see no irony in mock-crucifying atheist children), real magic comes from unconditional love, and small children repeatedly say "bullshit!" just because they can. Ultimately, *Bless Me, Ultima* is a story of a boy coming to realize that the only real evil is a lack of sympathy for all life, and that God doesn't have to enter the equation at all. If that makes *Bless Me, Ultima* dangerous, it also makes it vital. (S.C.)

**Happy People: A Year in the Taiga** So this is Werner Herzog phoning it in: cutting down another director's film from four hours to one-and-a-half, ruminating on the imagery at hand, and slapping on his own trademark mad-Teuton narration. Not that we're complaining. Director Dmitry Vasyukov's original project, a nature documentary for Russian TV, did the legwork of dwelling at length in a remote Siberian village of some 300 souls who, says Herzog, "live by their own rules, but according to the dignity of nature." With the seasons imposing a narrative, Herzog's voiceover imposes a



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theme, idealizing the pre-modern purity of the villagers' survivalism. This suits the innately cinematic pleasure of watching resourceful people make stuff from scratch amid stunning scenery. One wizened trapper, habituated to wintering within his allotted 1,500 square kilometers with only a dog for company, speaks sensibly of centuries-old skills, and what this man can do with just a hatchet certainly entitles him to the occasional use of chainsaw or snowmobile. In rare moments of repose he looks like a cover portrait on the paperback of some great Russian novel, reminding us that what we're seeing here is a very deep culture indeed. Self-reliance is of its essence, but it doesn't hurt to appreciate the cooperation — Vasyukov's visitation plus Herzog's meditation — by which its chroniclers have shared it with the rest of us. (J.K.)

**One Life** Life may be nasty, brutish, and short, but it also looks fantastic when photographed in high definition for Michael Gunton and Martha Holmes's documentary *One Life*. Narrator Daniel Craig says there are "5 million different species" and "5 million different ways of staying alive," though *One Life* narrows its scope to life in about two dozen locations, including seals in Antarctica, silverback gorillas in Kenya, and even a Canadian octopus and a Venus Flytrap in North Carolina. Each has their own mini-arc, often about giving birth, evading predators, finding food, or, frequently, all three at the same time. Some of it is genuinely thrilling, such as a cliffside chase between a fox and an Ibx kid. Shot from a distance in long takes, there's a sense of nature being observed without interference, giving it an urgency which is lacking in a close-up chase scene between a shrew and a monitor lizard. They're very small animals, of course, necessitating getting up close and personal with the camera, but it's edited like an action movie, and doesn't have the same visceral impact as a long shot of cheetahs ambushing an ostrich. There's a lot of death in *One*

Life, but it makes the ability to survive all the more remarkable. (S.C.)

ONGOING

**56Up** Here's the eighth installment of the extraordinary long-game documentary with which filmmaker Michael Apted has checked in on a diverse group of British citizens every seven years since they were kids in 1964. We needn't be scholars of a class-stratified former empire to enjoy it, merely alert to the ominous and soul-stirring privilege of beholding how quickly other people's lives, and our own, fly by. Thus "a glimpse of Britain's future" becomes a survey of its recent past, most notably the global recession, which seems to have affected ... well, nearly everybody. It's a survey of evolving movie formats — from black-and-white to color, from grainy filmstock to crisp digital video — but the project is also increasingly a burden for its participants. At 49 Suzy said she'd stop, but here she is again, feeling loyal even though she hates it: "It's like reading a bad book; I'll still see it through." And here's Peter, who'd dropped out after some political complaints in *28 Up* left him buried in hate mail, finally feeling better in his own skin. Ever in flux, the others have gone on accumulating vocational or matrimonial failures, but also successes and fulfillments, like grandchildren. Apted keeps his material well organized, his questions frank, and his pacing brisk. In his hands, what might otherwise seem cruel — getting all these plans and dreams on the record, then returning over and over for an accountability review — counts instead toward a grand human affirmation. (J.K.)

**Beautiful Creatures** This must be a great time to be an author of supernatural young adult novels, particularly if your books have been around long enough for the film adaptations to fill the post-*Twilight* void. This is not to say that writer-director Richard LaGravenese's *Beautiful Creatures*, based on the book by Kami Garcia and Margaret Stohl, can be entirely written off as a cash-in. Its story of star-crossed lovers — new girl Lena (Alice Englert) is magical, and local boy Ethan (Alden Ehrenreich) is not — is as of the hills, but it's slathered in tasty Southern Gothic melodrama. *Beautiful Creatures* embraces its inherent pulpiness in a way the mannered *Twilight* films never did, and villain Emma Thompson clearly relishes

chewing all the scenery in sight. The movie also takes great pains to establish the literacy of its young protagonists: Ethan is a fan of William S. Burroughs, Henry Miller, and especially Kurt Vonnegut — plus Ayn Rand's *The Fountainhead*, last referenced in *Identity Thief*, pops up yet again — while Lena has a taste for Charles Bukowski. *Beautiful Creatures* even has the temerity to explicitly acknowledge its parallels with *To Kill a Mockingbird*. If you're going to pay homage, you might as well pay homage to the best. (S.C.)

**A Good Day to Die Hard** Here we find Bruce Willis at the outermost frontier of nonchalance, between action hero without fear and movie star without interest. Like all those bad guys and bullets, the paychecks just keep coming at him. As NYPD bruiser John McClane (for the fifth time), Willis gets back to the basic *Die Hard* business of traveling thousands of miles to blow away scumbags and reconcile family strife. The place is Russia, and the strife involves his estranged son Jack (Jai Courtney), a scowling meat-stick who, perhaps to avoid the McClane family tradition of being taken hostage, now works in the field of "spy shit." John's arrival would seem to throw a wrench in Jack's operation — something about wayward WMDs, with heavy trucks marauding mass-destructively through traffic-clogged Moscow highways, and heavy safes being cracked in Chernobyl — but in fact it affords the senior McClane a chance to school this headstrong young buck with his detective's knack for sniffing out rotten situations. Father-son bonding ensues, and their breakthrough is quite literal, abetted by slow-motion mutual leaps through a blizzard of high-caliber tracer rounds and shattered glass. Everything else is boring and sluggish, no matter that the score keeps telling us we're in suspense. If writer Skip Woods and director John Moore deserve credit for their contribution to this franchise, it's only for supplying a good way to die off. (J.K.)

**Yossi** It's been 10 years since our last glimpse of Yossi Hoffman (Ohad Knoller), in director Eytan Fox's breakthrough drama *Yossi & Jagger*, about gay lovers in the Israeli military. Built around a fatal raid on Lebanon, that film ended on a simple shot of Knoller's sweet, smile-prone face, settling in for a long haul of grief and reflection. The face is rounder and wearier now, perpetually studded, the smile decommissioned. Now Yossi is alone, affectingly (if also affectedly) re-established by Fox and screenwriter Itay Segal as a broken-hearted cardiologist. He's still dwelling in the closet, and in the past. A chance encounter with Jagger's mother (Orly Silbersatz Banaï) helps crack his shell, but doesn't bring closure. Colleagues (Ola Schur-Selektor, Lior Ashkenazi) will try and fail to rouse him, but that task is better suited to an openly gay young soldier (Oz Zehavi) who takes a personal interest in the Yossi resuscitation project. The movie is tenderly committed to its mournful protagonist, tempering sentimentalism with sober discretion and even some wry humor: On (mandated) vacation at a resort in Eilat, all poor Yossi can think to do with himself is sit by the pool reading *Death in Venice*. Gradually he begins rejoining the world that has changed around him. It's still a small world — those memories of Lebanon are too one-sided — but also, at least, a start. It'd be good to see Fox pull a Richard Linklater and visit Yossi again in another 10 years. (J.K.)

FILM SHOWTIMES

Arthouse listings compiled by Anna Pulley. To submit a listing (at least 10 days before issue date), e-mail [film@sfweekly.com](mailto:film@sfweekly.com).

**Artists' Television Access. STOP & GO 3-D: STOP-MOTION ANIMATION FESTIVAL:** A program of short and emerging work in stop-motion animation. Curated by Sarah Klein. Fri., Feb. 22, 8 p.m. \$6. [stopandgowshow.com/latest.html](http://stopandgowshow.com/latest.html). **SMALL POETRY: RECENT HIGHLIGHTS OF THE CHICAGO 8 FILM FESTIVAL:** Presented by SF Cinematheque with Paul Clipson, Janis Crystal Lipzin, Ross Meckfessel, and Chicago 8 co-founder Karen Johannesen in person. Sun., Feb. 24, 7:30 p.m. \$5-\$10. 992 Valencia, 824-3890, [atasite.org](http://atasite.org).

**The Castro Theatre. Diana Vreeland: The Eye Has to Travel:** Q&A with the director follows. Wed., Feb. 20, 8 p.m. \$12. *Casino Royale* and *Quantum of Solace*: Thu., Feb. 21, 2:15 & 7 p.m. \$8.50-\$11. *Skyfall*: Fri., Feb. 22, 2, 5 & 8 p.m. \$8.50-\$11. *The Lion King 3D*: Tricked into thinking he killed his father, a guilt-ridden lion cub flees into exile and abandons his identity as the future king. Sat., Feb. 23, \$8.50-\$11. *Cirque du Soleil: Worlds Away 3D*: Feb. 24-25, \$8.50-\$11. *Argo*: Tue., Feb. 26, \$8.50-\$11. 429 Castro, 621-6120, [castrotheatre.com](http://castrotheatre.com).

**Dark Room Theater. Abraham Lincoln: Vampire Hunter:** The 16th president discovers vampires are planning to take over the U.S. Part of Bad Movie Night. Sun., Feb. 24, 8 p.m. \$6.99. 2263 Mission, 401-7987, [darkroomsf.com](http://darkroomsf.com).

**Roxie Theater. 15TH SF INDEPENDENT FILM FESTIVAL:** Features films like *All the Light in the Sky*, *Be Good, I Declare War*, *The Last Elvis*, and many more. Through Feb. 21. \$10. [sfindie.com](http://sfindie.com). **SEXUAL POLITICS: THE OCCASIONALLY AUTOBIOGRAPHICAL AND ALWAYS PERSONAL FILMS OF JOE SWANBERG:** Details on page 20. Feb. 22-24, \$6.50-\$10. **UP THE OSCARS! 2013:** Watch the Oscars on the big screen. Enjoy free hors d'oeuvres, or bring your own. Sun., Feb. 24, 3:45 p.m. \$12-\$15. *Freedom House: Street Saviors*: A documentary about the first paramedics in the U.S. Tue., Feb. 26, 7 p.m. \$6.50-\$10. *Upstream Color*: Special sneak preview Tue., Feb. 26, 9:15 p.m. \$6.50-\$10. 3117 16th St., 863-1087, [roxie.com](http://roxie.com).

**San Francisco Museum of Modern Art (SFMOMA). South Africa:** Daily video screening in concurrence with the "South Africa: In Apartheid and After" exhibit. Mondays, Tuesdays, Thursdays-Sundays. Through March 5. Free with museum admission. **THE PROJECTED SELF:** Performance-based videos from the media arts collection. Mondays, Tuesdays, Thursdays-Sundays. Through March 5. Free with museum admission. 151 Third St., 357-4000, [sfmoma.org](http://sfmoma.org).

**The Vortex Room. The Love-Ins and The Love War:** Part of Thursday Night Film Cult. Thu., Feb. 21, 9 p.m. \$10 donation. 1082 Howard, [myspace.com/thevortexroom](http://myspace.com/thevortexroom).

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## ▼ Eat

# That Elusive Middle Meal

On a quest for the most exciting (and quickest) lunches in the Financial District.

BY ANNA ROTH

**B**reakfast has long been heralded as the most important meal of the day, and dinner's supremacy in the daily meal lineup isn't questioned, but poor little lunch so often sits between them like a neglected middle child. Especially the type of midday meal that more and more office workers are having these days — a mediocre sandwich or salad wolfed down at the desk in the pale glow of the computer screen. But even in the Financial District, San Francisco's closest thing to midtown Manhattan, there are places that rise above the deli and fast-casual rut; places where lunch can become the most exciting meal of your day.

Soup Junkie opened last summer as a long-awaited brick-and-mortar from the popular

pop-up. Like the name suggests, soup's the main focus of the short menu, but it's not your normal assembly-line dispensary of hum-drum tomato and chicken noodle. The tiny storefront on Market serves FiDi's best pho (\$9.50), replete with a velvety, slightly sweet broth and high-quality beef, but it's the crab and tomato soup, bun rieu (\$9.50), that has the addicted crowds lining up every day.

The traditional Vietnamese soup is made from owner Hung Lam's mother's recipe, with a faintly spicy broth made with fresh crab for a hint of seafood freshness, like a sea breeze a few blocks from the beach. I'd happily drink the broth on its own, but when poured over the rest of the ingredients (pack-



Anna Latino

**Onigiri, little packets of brown rice and flavorful fillings, make for a delicate lunch.**

aged in a separate bowl to prevent sogginess on the trip back to your office), it's extraordinary — the briny flavors play off the ethereal crab omelet and mini-pork meatballs tangled in rice noodles, mint, and stewed tomato.

The shop also sells sandwiches, including an excellent pork banh mi whose braised pork belly, chicken liver pâté, and house-made mayo have the texture of a pulled pork sandwich (\$8); a juicy chicken banh mi with a complex and flavorful five-spice glaze that makes the usually boring protein eminently interesting (\$7); and a fried tofu and jicama

sandwich (\$6) worth converting to vegetarianism for, at least during the lunch hour.

**T**he neighborhood's sandwich king is The Sentinel, a slip of a café just south of Market that has a line from the moment it starts serving lunch at 11:30 a.m. The frazzled workers behind the counter move with superhuman speed, however — all the better to serve more of their intriguing daily selections that tweak the usual sandwich suspects.

Instead of tuna, there's trout salad (\$8.75): The flaked trout's fishy flavor is held in check by the just-right amount of mayo, and it's flecked with dill and the occasional sweet surprise of a golden raisin. The pear and chutney (\$8) is a play on the plowman, piled high with spiced stewed pears, white cheddar cheese, and butter lettuce on a shiny seeded bun — it hits all the right sweet and savory notes.

Meaty options abound as well, like the lamb and eggplant (\$9), a cross between ratatouille and a sloppy joe that has a surprisingly delicate fruity edge thanks to the stewed eggplant. Corned beef and cabbage (\$9) is a longtime customer favorite, and it's easy to see why — the sandwich is almost too big to hold in your hands, piled with house-made corned beef on a sourdough bun. Daily specials sell out quickly, like a recent dish of three wonderfully dense pork meatballs on a bed of grainy, just-creamy-enough polenta.

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The Sentinal's chef/owner Dennis Leary, of Canteen and Golden West, originally started the place because he wanted to buy House of Shields next door — he named it The Sentinal because he was watching over the storied bar. Little did he know he'd also be watching over the lunchtime desires of downtown workers.

**O**nigilly got its start at La Cocina, and after success at Off the Grid and other pop-up-friendly spots, opened its restaurant on Kearny last fall. Owner Koji Kanematsu's singular focus is onigiri, seaweed-wrapped rice balls that are a popular and ubiquitous snack in Japan. They're made with organic brown rice seasoned with nothing but sea salt and your choice of filling — a light, healthy choice for lunch.



Anna Latino

**The crab and tomato contributes to the city's lunchtime queuing crisis at Soup Junkie.**

The menu is confusing at first glance, but it's easy to master once you get the lay of the land. Choose from the list of 20-plus toppings, ranging from vegetarian (pickled plum, sauteed lotus root, teriyaki tofu), to seafood (miso tuna salad, spicy shrimp, unagi) and meat (kurobota ham, ginger-honey beef, spicy bacon). You can order the toppings in a three onigiri "set" which comes with a green salad and edamame, or have them atop a rice bowl or cold tofu-yam noodles (\$8.75).

If it's your first visit, the signature onigiri are the way to go — little packets of rice and flavorful fillings encased in crispy nori (though eat quickly; the longer you wait, the soggy the seaweed gets). Unlike sushi, the brown rice tends to fall apart outside of the wrapping rather than stick together; like sushi, these rice balls will only fill you up before a few hours before you're hungry again. But a break from other quick-and-cheap downtown institutions? That's priceless.

E-mail [Anna.Roth@sfweekly.com](mailto:Anna.Roth@sfweekly.com)

#### Soup Junkie

388 Market, 291-0686, [soupjunkiesf.com](http://soupjunkiesf.com).  
Hours: Mon.-Fri. 8 a.m.-2:30 p.m.

#### The Sentinal

37 New Montgomery, 284-9960, [thesentinalsf.com](http://thesentinalsf.com).  
Hours: Mon.-Fri. 7:30 a.m.-2:30 p.m.

#### Onigilly

343 Kearny, 671-4706, [onigilly.com](http://onigilly.com).  
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Molly Gore

## FRESH EATS

**Josey Baker's whole wheat toast with butter and almond butter.**

## ▼ Eat

## The Mill on Divis is Finally Open

BY MOLLY GORE

**A**fter seven months in a tent in front of its brick-and-mortar space on Divisadero, The Mill officially opened its doors last week. By its second hour on opening day, the line was stacked deep and people looked antsy. The new spot from Josey Baker and Jeremy Tooker (Four Barrel) is a combination bakery and café, a welcome marriage of Four Barrel's reliably delicious coffee and Baker's beloved repertoire of baked goods.

The coffee menu echoes that of Four Barrel, and there is a limited toast menu of three options. And they are deceptively simple. One morning brought dark mountain rye with cream cheese, whole wheat with butter and crunchy almond butter, and a slice of country

loaf with butter, maple syrup, and powdered sugar. Our whole wheat toast with almond butter was abundantly thick, dressed in rich, grainy almond butter and bolstered by a swipe of cultured salted butter beneath. The bread itself was perfectly toasted, the outside lightly fortified and crisp, soft and hearty in the middle with that subtle, vaguely sour, fermented bite you get from the right proportion of bread starter.

The baked goods look gorgeous, especially the breakfast bar (decked out with figs, almonds, and sunflower seeds), and the hazelnut brownie. You'll find fresh baked whole loaves filling out the bottom of the pastry case, including a country loaf, wonder bread — 100 percent whole white wheat sandwich loaf — whole wheat cranberry walnut, and dark mountain rye. For coffee nerds and enthusiasts, the left wall is lined with a lovely display of coffee-making equipment — Chemexes, aeropresses, Kones, etc. — available for purchase. Jars of almond butter and rustic-looking utensils fill in the rest of the spaces.

## RECENT OPENINGS

A weekly listing of new dining spots around town. To recommend a place, e-mail [fresheats@sfweekly.com](mailto:fresheats@sfweekly.com).

**Antigua Coffee Shop:** 1131 Taraval, 683-3259. *Parkside.* Café.

**Aracely Restaurant:** 1201 Eighth St., 437-2947. *SOMA.* Breakfast and brunch.

**Aurea:** 905 California, 989-3500, [aureasf.com](http://aureasf.com). *Nob Hill.* Local and small plates.

**B Patisserie:** 2821 California, 440-1700. *Pacific Heights.* Bakery.

**Bambu:** 6050 Geary, 379-4683. *Outer Richmond.* Vietnamese drinks.

**Blue Fog Market:** 1552 Polk, 580-7178. *Nob Hill.* Breakfast and sandwiches.

**Caña Cuban Parlor:** 500 Florida, 580-7888, [canaoakland.com](http://canaoakland.com). *Mission.* Cuban and American.

**Drip'd Coffee Lab:** 1352a Ninth Ave., 685-5124, [dripdcoffee.com](http://dripdcoffee.com). *Inner Sunset.* Coffeeshop.

**Fable:** 558 Castro. *Castro.* New American.

**Fior d'Italia:** 2237 Mason, 986-1886, [fior.com](http://fior.com). *North Beach/Telegraph Hill.* Italian.

**Garaje:** 475 Third St., 664-0838. *SOMA.* Mexican.

**Greens and Company Organic Juicery:** 3236 Scott, 580-7717, [greensandcompany.com](http://greensandcompany.com). *Marina/Cow Hollow.* Juice bar.

**Hi Lo BBQ:** 3416 19th St., 874-9211. *Mission.* Barbecue.

**Hillside Supper Club:** 300 Precita, 285-6005, [hillsideclub.com](http://hillsideclub.com). *Bernal Heights.* New American.

**House of Pancake:** 937 Taraval, 681-8388. *Parkside.* Chinese.

**Naked Lunch:** 504 Broadway, 577-4951, [nakedlunchsf.com](http://nakedlunchsf.com). *North Beach.* American.

**Red Door Coffee:** 111 Minna, 111minnagallery.com. *SOMA.* Café.

**Rockin' Crawfish:** 4724 Geary, 386-8648, [therockincrawfish.com](http://therockincrawfish.com). *Inner Richmond.* Cajun/Creole.

**Sa-Beang Thai:** 312 Divisadero. *Haight.* Thai.

**Sakesan:** 626 Clement. *Inner Richmond.* Yakitori and sushi.

**Schulzies Bread Pudding:** 364 Hayes, 565-7336, [schulziesbreadpudding.com](http://schulziesbreadpudding.com). *Hayes Valley.* Dessert.

**Tank18:** 1345 Howard, [tank18.com](http://tank18.com). *SOMA.* Wine bar and small plates.

**V2 Burger:** 167 Leland. *Visitacion Valley.* Burgers.

**Xiao Long Bao:** 635 Clement, 666-3998. *Inner Richmond.* Dumplings.



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"We want to keep things pretty simple and approachable," said Baker, when we caught him amid the morning rush. And it's true, there's nothing intimidating about this place. We're enjoying the simplicity, not feeling overwhelmed by options. You can count on everything you order to be good.

True to its name, The Mill will soon be milling its own flour. There are also plans to add a parklet, a backyard, and three parking spaces out front, one of which one will be dedicated to bikes. Baker assures us that things will evolve, but we'd say this is a pretty solid start.

**The Mill**, 736 Divisadero, 252-0800, themillsf.com.

### ▼ FRESH EATS

## Burrito of Damocles

BY PETE KANE

**A** couple of years ago, local blog Mission Mission conceded that the best burrito in San Francisco couldn't be found in the Mission at all, but actually resides at family-run Cuco's in the Lower Haight. (On top of that, it's vegetarian, too.)



Anna Roth

**Gather ye plantain burritos while ye may.**

Made with lightly caramelized plantains, Cuco's massive, inexpensive super burrito — which is otherwise pretty classic, with sour cream, guacamole, and an optional choice of meat — comes in at only \$7. "You going to finish it?" the proprietress, Mrs. Cuco, may ask with an incredulous, flirty smile as she serves it to you. (She will be impressed if you ask for spicy salsa, too.)

Sadly, and much to our chagrin, Cuco's is basically hanging by a thread. A scare last year when the landlord threatened to give this 22-year tenant the boot has not materialized — yet. Has anything changed? "I don't know," she says. "I don't know if I'm going to be here in one day, one week, one year."

It's tempting to think that only a truly dastardly person would evict such a kindly couple, but such things do happen. It would be also remiss not to acknowledge the tortilla chips, which are thick, pleasantly crumbly, and a unique accompaniment to this stellar burrito.

So it would behoove one to get over there sooner rather than later, just in case. And if you finish the whole super burrito, show Mrs. Cuco your plate. She'll feign bashfulness, but she'll be very pleased.

**Cuco's Restaurant**, 488 Haight, 863-4906.



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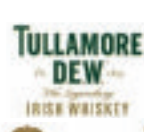


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# DRINK



**March  
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CITY VIEW at METREON  
[sfweekly.com/drink2013](http://sfweekly.com/drink2013)



## ▼ Bouncer

### Finding Love Amid Red Naugahyde

BY KATY ST. CLAIR

**T**he Huffington Post recently ran an interesting piece on the best places to be single in San Francisco (a city notoriously sucky for straight people). Guys: If you are looking for love and perhaps someone who shares your affinity for vintage Matchbox Twenty, look no further than the Marina, where the ratio of women to men is highest. Warning: They are probably high-maintenance and if you are into BBW or perhaps a broad knowledge base, you will go home empty-handed.

Now onto the best spots for girls to find guys. Well, I have good news and bad news. There is a neighborhood in the city that is just crawling with single men. And by “crawling,” I mean they can’t get up off of the sidewalk and walk

home because they are either too loaded, don’t actually have a home, or both. Yes, the Tenderloin has been named the best option for single women in S.F. to find their soulmates.

It appears the author just looked at census data and made the leap that wherever the numbers were greater for each sex, the riper the pickin’s. So I tried to think about the real parts of the city that are good for singles; places that you won’t get mugged or be forced to inhale Sarah Jessica Parker’s “Covet” perfume. Granted, a friend of mine just told me that his girlfriend pointed out to him that “The Bouncer always seems like she’s looking for a man,” which ruffled my feathers a bit. Who knew my readers were so astute?

Of course as I pondered all this I was sitting at what was probably the No. 1 worst place outside of the Castro to find someone with a penis who is single and likes vaginas: the Miraloma Club on Portola. This red naugahyde strip mall beaut caters to the same 25 people, all of whom live within a four-block radius of this sleepy ‘hood. They are all either married, widowed, or lost their sex drive completely somewhere back in 1992. Sure this place gets its rowdy youngsters, but can a lifetime bond be forged with someone who is wearing an Ed Hardy shirt and puts Halestorm on repeat?

The ‘Loma, as I am the only one to call it, is a garden-variety watering hole, with sports gimcrack and jovial bartenders (for the most part). Fake wood and deep reds round things out. If I lived over here I could see myself settling in often.

The first time you walk in you might feel like Pee Wee Herman when he walked into that biker bar. Only this time, gentle reader, there will be no “Tequila” on the jukebox. It’s sterile (save for that faint smell old bars get), rather bland, and definitely not a “club” in the olde-tyme

London sense, but it’s dearly loved by its customers so that’s good enough for me.

I had on my best “Don’t even talk to me” outfit: stretch pants and beat-up Converse, a big fluffy black faux fur coat with a high collar pulled up around my face, and glasses. I also pulled out all my reading material and the ubiquitous crossword puzzle. So imagine my surprise when I was approached by a person, and this person was male, and this person seemed attractive. Just like in the movies, he said, “This seat taken?”

“Go for it,” I replied, jerking my thumb quickly to the right to denote not only where the chair was but my agreement to him sitting there. I pulled my coat further around myself. Didn’t want him to get a boner.

I decided to play his coy game. “You come here often?” I asked. Nope, he said, he was just at Laguna Honda and he really needed a drink. Aha. Laguna Honda is that big rehab hospital down the hill from where we were. (In fact, “Miraloma” means “hill view.”) Maybe he was visiting his ailing grandmother, or perhaps he was a doctor.

He took a long pull on his drink and then said, “My bitch wife stays there now after her freak accident.”

I was visibly shocked and repulsed. He assumed, I think, that the look on my face was because she had hurt herself badly.

“Oh, she will be okay; don’t worry. She just has to relearn how to walk and stuff.”

Something in his delivery brought to mind pictures of him at the top of the stairs, sleeves rolled up, triumphant, and her at the bottom, a twisted, softly moaning

wreck.

“Just kidding!!” he said, letting out a whoop. “Do you see a ring?” he held up his hand and wiggled his fingers.

So here we were at a crossroads, gentle reader. Usually I enjoy sick humor. However, when it’s the ice-breaker, is that a good sign? The last guy I dated told me, about two weeks into our romance, about a dream in which he was hired by a father to kill his daughter. They were all in a big modern house together, and instead of killing her he decided to fuck her first. Well how can you murder a woman who screws that well? So instead he decided to kill the father, and he chased the man around with a hammer and beat his brains in on the kitchen floor.

We broke up.

My new buddy finished the rest of his drink in one swig and immediately signaled to the bartender for another.

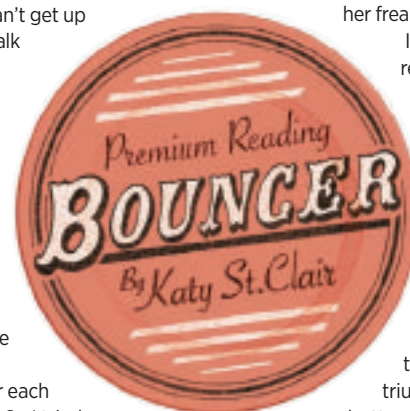
Conclusion: No matter where you are in this town, girls, there are bad decisions to be made. I carefully collected my stuff and backed out of there. He waved at me on the way, with the same finger wiggle he had already used. The finger wiggle of the desperate.

**Miraloma Club**

749 Portola, 564-1131.

**E-mail** [Katy.StClair@SFWeekly.com](mailto:Katy.StClair@SFWeekly.com)

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# Raiding the Fridge

After 40 years of arty pranks, The Residents have a serious motive for their \$100,000 box set: They need the money.

BY DEREK OPPERMAN

**N**ot many bands have the bravado to sell a \$100,000 box set housed in a refrigerator, but then again, the Residents aren't just any band. In a city with a musical history that tends toward the eccentric, this San Francisco outfit enjoys a reputation as the weirdest of the weird. This, after all, is the group whose members appeared in public only as cyclops-like top-hat-and-tuxedo-wearing eyeball-men. Last Christmas marked the 40th anniversary of "Santa Dog," the group's demented first single, and to celebrate it, the Residents released an infomercial on their website advertising the sale of 10 refrigerator-housed "Ultimate Box Sets" — each \$100,000 set containing every release in the group's catalog, an eyeball mask, and other memorabilia — along with one \$5 million mystery box. Those prices might seem pretty steep, but as Residents' lead vocalist, Randy, says in the video, "Have a bake sale! Break open those penny jars! Sell a goddamn kidney if you have to!"

Originally from Shreveport, La., the members of the Residents arrived in the Bay Area in the late '60s

and soon found themselves operating on the fringe. Early albums such as *Meet the Residents* and *The Third Reich and Roll* found the group executing twisted Zappa-esque riffs on pop culture that combined tape manipulation and freakish dissonance into an uncompromising sonic aesthetic. They quickly earned the group a rabid cult following. This early sound is best exemplified by their complete dismantling of the Rolling Stones' "Satisfaction." Technically a cover version, it transposes the song's signature riff into a genuinely scary dirge, with sloppy, tinny guitars buzzing over crashing, arrhythmic cymbals. The only recognizable element is the vocals, which are delivered in a sinister voice that occasionally leaps into hideous screams.

Later the Residents explored multimedia and high-concept ideas through a prolific



output that includes an entire LP of one-minute pop songs called *The Commercial Album*, a musical film titled *Whatever Happened to Vileness Fats*, and a concept album inspired by the Inuit, called *Eskimo*. Through it all, the actual people behind the project have remained cloaked in mystery. Only recently has the veil been somewhat lifted to reveal "Randy," "Chuck," "Bob," and "Carlos" as the members of the Residents. So to say the group has a flair for the absurd would be an understatement. In fact, it's that absurdity — and a corresponding appreciation of the absurdity of life — that is the group's core message. Though there are often aspects of joking irreverence on the surface of the Residents' work, there is usually something deeper at play beneath. And while their art and music deal with a variety of subjects, the group most often tries to express the banality of consumer pop culture.

This is partly the case with the \$100,000 box set, which mockingly pushes the crass consumerism behind the collector's mindset to its ultimate, unattainable conclusion. At the same time, these box sets are more than just abstract statements; they are real, and the Residents do intend to sell them.

They have their eyes on the art market and museums with an appreciation for the avant-garde — such as the New York Museum of Modern Art, an institution that already keeps some of the group's material in its permanent collection.

Why do this now? Talking with Homer Flynn, the group's manager and spokesperson, one gets the sense that, like many other local artists, the Residents are feeling the crunch of

the Bay Area's high cost of living. Simply put, they need the money. "It's a real product and that's the way that most of the Residents things are," Flynn says of the box set. "They're not so out of it that they [don't] know they need to pay the rent, pay the bills." Asked about the general state of the music industry, he sounds discouraged. "Honestly, it seems like a really difficult climate right now. The problem is that you're a needle in a haystack and the haystack is the

**Consumerism stinks, but even the eyeball men have to pay rent.**

size of the sun. How you draw attention to that needle is the challenging thing."

One way to get attention is release a \$100,000 box set in a refrigerator, something that, arguably, the Residents are uniquely able to pull off. But why a refrigerator? Is it a reference to the group's one-time fixation on cold climates? The reality is much more mundane. Flynn says a whole array of other large objects were considered, only to be rejected: a coffin (too morbid, even for the Residents), and a safe (too heavy and unwieldy). In the end, the fridge seemed like a natural choice: It has that Residents-style absurdity to it, it's highly functional, and, as he explains, "You can buy something like that from Lowe's and they'll take it back within 30 days, no questions asked. So if you're, say, shooting an infomercial for an ultimate box set, and you need a refrigerator ..."

The group is still in talks with potential buyers, but Flynn is confident that the ultimate box sets will be sold. Which leaves the question of the \$5 million mystery box. While all 10 ultimate box sets are still available, only one deep-pocketed buyer will have the luxury of discovering just what the Residents are selling as a one-off. Flynn, understandably not wanting to divulge too much, is still remarkably candid. "I'll put it this way: The Residents have owned everything they've done for the past 40 years. If you think about it, there's only one thing they could sell that could be worth that much. It's not particularly tangible so much as [it's] something that has value in our culture. So feel free to speculate."

It's easy to assume this is all a gag at the expense of the art world. But think about how much the rights to the Residents' full discography might go for on the open market, and suddenly that box becomes a lot less mysterious. And if this 40-year-old group does find a buyer for the big-ticket box, it seems likely that there could be some more modestly priced box sets (or at least a few reissues) in its future.

**The Residents**

perform Sunday, Feb. 24, at Bimbo's 365 Club. 8 p.m., \$35; [bimbos365club.com](http://bimbos365club.com).

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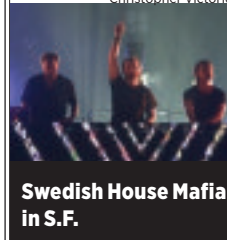
## Sizzle & Fizzle

HIGHS AND LOWS FROM THE LAST WEEK IN S.F. MUSIC.

### SIZZLE

■ We usually don't appreciate people telling us to turn off our brains, but when **Swedish House Mafia** did it at the start of their five-night farewell run in S.F., we obliged — and were happier for it. Between the relentless beats, the pyrotechnics, and the huge video screens, we realized that whether these guys are

Christopher Victorio



**Swedish House Mafia in S.F.**

really DJing the music live or just acting like it is beside the point.

■ Jason Kick of S.F.'s Maus Haus has a new project called

**Snowboarder.** The group's surprise debut is seven songs of punchy hooks, brazen energy, and pure fun — electro-pop-rock as made by demented German robots shredding a mountain while stoned.

■ **Travis Hayes Busse**, a booker for Three Parkside and Noise Pop, is the subject of a new mini-documentary on the S.F. music scene — in the form of a Scion car ad. The three-minute clip shows Busse explaining how he came to work in music for a living, and illustrates what a 24/7 kind of job it is. Doesn't say where he parks, though.

### FIZZLE

■ That **Mr. Bungle** reunion isn't going to happen. Trevor Dunn, bassist for the Nor-Cal freak-rockers as well as Mike Patton's Tomahawk, dismissed the idea in an interview. "It would feel weird and awkward to play that music again," he told us.

■ **Green Day** needs to stop releasing so much material at the same time. Last year it was three albums in a single season — which largely seemed like an excuse to put drummer Tre Cool's face on an album called *Tre* — and now it's two documentaries at SXSW. Learn to self-edit, guys.

■ Watching the MTV-edited video for "Bitches Love Me," a **new track from Lil Wayne, Drake, and Future**, amounts to a game of misogynist mad libs. Practically every other word is bleeped out. It's so over-the-top absurd, it's impossible to view this thing as anything but a joke.

For full versions of the above stories and much more about S.F. music, check out **All Shook Down**, our music blog, at [sfweekly.com/shookdown](http://sfweekly.com/shookdown).

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## ▼ Music

# Smoked Out

Are concert venues really so mellow about people using pot?

BY IAN S. PORT

Friday, Feb. 1, was going to be a great night for Jack Reynolds. He and his wife (whose real names will not be used here) had tickets to see The Who at Oracle Arena. The legendary English rockers were performing *Quadrophenia*, their lauded 1973 rock opera, on what some fear will be the band's final tour. Reynolds and his wife had pretty good seats, too, at the end of a row in Section 108.

As the lights went down at the start of The Who's set, the couple engaged in a ritual familiar to many Bay Area concertgoers: They lit a joint. They weren't alone — as Reynolds tells it, there were many people around smoking marijuana, quite a few of them older than him and his wife, who are in their mid-40s. But lighting that joint, as it turned out, was the beginning of the end of the couple's night in Oakland.

"Literally within a second of when the first song came on," Reynolds says, two Oakland police officers showed up next to him in the aisle. One of the cops angrily threw Reynolds and his wife out of the concert with no refund — only the cold promise of a citation in the mail. (No ticket has arrived as of press time.) Reynolds even showed the cop an ID card indicating he's a legal medical marijuana patient, to no avail. "[The officer] took our tickets away, and kicked us out the door," he says. "It freaked out everyone around us."

In an ironic twist, Reynolds is a psychologist employed by the California Department of Corrections and Rehabilitation, and counsels the violent offenders for a living. His wife is also a doctor. Like many music fans, they often smoke marijuana at concerts. And what happened to them on Feb. 1 is essentially a stoner's worst nightmare. The prevailing perception among Bay Area music fans, including Reynolds — until this month, anyway — is that while marijuana isn't exactly encouraged at concerts, it's always tolerated. Most pot smokers believe they can puff away during a show without fear of a cop or security guard kicking them out, much less of getting a ticket.

And in San Francisco, that is pretty much the case.

Ask local concert promoters and major club owners whether they care if people smoke pot at shows, and you'll either get a winking "no comment" or a big hit of straight talk — but only off the record. "I don't give a fuck if people smoke pot," says one S.F. club manager, who of course asked not to be named. "I'd much rather have a house full of stoners than drunks. Pot smokers don't start fights."

Club owners and police are quick to say they'll interfere if a person under the influence of any substance is causing a problem. But if not, city cops working festivals and large concerts have better things to do, says SFPD spokesman Albie Esparza. "This is San Francisco, and SFPD is very accustomed to marijuana floating about," he says, noting that the city has declared pot enforcement a very low priority. "As long as people are behaving and enjoying the venue, it's not really an issue."

Consider this before rolling up your next mega-spliff, though: Under certain circumstances, police officers are hired by event promoters to work as private security. In that case, their enforcement priorities are at the discretion of the people paying them. "If [the promoter] wants zero tolerance ... then that's what they'll do," Esparza says.

Oakland police did not respond to requests for comment for this story, but this seems a likely explanation for what happened to Dr. Reynolds and his wife. As it turns out, The Who singer Roger Daltrey is extremely sensitive to smoke, pot and otherwise. The group will only play in nonsmoking venues, and tries to make sure

there's as little air pollution as possible. "The band plays no part in directing any personnel," says its publicist, Bari Lieberman, "but does make the request that the [no smoking] policy be enforced." Onstage in Oakland, Daltrey even asked fans not to light up — which, according to numerous reports, they mostly didn't.

So while we don't know for sure, Reynolds probably just took a big toke of bad luck: A cop watched him spark a joint at the end of a row, saw an easy target, and decided to act. It wasn't enough to keep the doctor and his wife from seeing The Who, though. A week after the Oakland show, they drove south to catch the band in Las Vegas — at a venue called, of all things, the Joint. It was announced at the start of the show that smoke would "tear up" Daltrey's voice. Given the warning, did Reynolds and his wife try to smoke pot at their second Who concert this year? Not exactly, he says: They used a vaporizer.

**"I DON'T GIVE A FUCK IF PEOPLE SMOKE POT," SAYS ONE S.F. CLUB MANAGER. "I'D MUCH RATHER HAVE A HOUSE FULL OF STONERS THAN DRUNKS."**

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Wed, Feb 27

## TERRY RILEY & GEORGE BROOKS



Thu, Feb 28

## KEV CHOICE



Fri-Sun, Mar 1-3

## ROBBEN FORD

Tue, Mar 5

## LADYSMITH BLACK MAMBAZO

Wed, Mar 6

## MICHAEL MANRING HENRY KAISER, GAUTAM TEJAS GANESHAN & VINNY GOLIA

All shows are all ages.  
Dinner Reservations Recommended.



## MUSIC LISTINGS

## ▼ Music

Club listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs Editor John Graham by e-mail ([John.Graham@sfweekly.com](mailto:John.Graham@sfweekly.com)), fax (777-1839), or mail (225 Bush St. 17th, Floor, San Francisco, CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs — searchable by keyword, date, and genre — are available online.

## CONCERTS

## WED., FEB. 20

**Leftover Salmon:** 9 p.m., \$29. Great American Music Hall, 859 O'Farrell, 885-0750.

## THU., FEB. 21

**Coheed and Cambria:** W/ Between the Buried and Me, Russian Circles, 8 p.m., \$29.50-\$32. Warfield Theatre, 982 Market, 345-0900.  
**Juan de Marcos and the Afro-Cuban All Stars:** 7:30 p.m., \$25-\$65. SFJAZZ Center, 205 Franklin.

**Kronos: Listen Local:** W/ Kronos Quartet performing works by Pamela Z, Nathaniel Stookey, and Dan Becker, 8 p.m., \$20-\$35. Yerba Buena Center for the Arts, 701 Mission, 978-2787.

**Papa Bear's Birthday Bonanza:** W/ Papa Bear and the Easy Love, The Mowgli's, Whiskerman, Sufis, 8:30 p.m., \$14-\$16. Great American Music Hall, 859 O'Farrell, 885-0750.

## FRI., FEB. 22

**ALO:** W/ Diego's Umbrella, 9 p.m., \$32.50. The Fillmore, 1805 Geary, 346-6000.

**Dave Alvin & The Guilty Ones:** W/ Marshall Crenshaw, 8 p.m., \$22. Great American Music Hall, 859 O'Farrell, 885-0750.

**Juan de Marcos and the Afro-Cuban All Stars:** 7:30 p.m., \$25-\$65. SFJAZZ Center, 205 Franklin.

**Kronos: Listen Local:** W/ Kronos Quartet performing works by Pamela Z, Nathaniel Stookey, and Dan Becker, 8 p.m., \$20-\$35. Yerba Buena Center for the Arts, 701 Mission, 978-2787.

**San Francisco Chamber Ensemble:** 8 p.m., free. Herbst Theatre, 401 Van Ness, 392-4400.

## SAT., FEB. 23

**ALO:** W/ The California Honeydrops, 9 p.m., \$32.50. The Fillmore, 1805 Geary, 346-6000.

**Brandy & Friends:** 8 p.m., \$41.75-\$71.75. Paramount Theatre, 2025 Broadway, Oakland, (510) 465-6400.

**Juan de Marcos and the Afro-Cuban All Stars:** 7:30 p.m., \$30-\$70. SFJAZZ Center, 205 Franklin.

**Super Diamond:** W/ Pop Rocks, Lovefool, 9 p.m., \$22. Bimbo's 365 Club, 1025 Columbus, 474-0365.

**Tyrone Wells:** W/ Graham Colton, Brett Young, 8 p.m., \$18. Great American Music Hall, 859 O'Farrell, 885-0750.

## SUN., FEB. 24

**Benefit for Slick Aguilar: An Acoustic Evening with David Crosby, Marty Balin, and Friends:** Hosted by Country Joe McDonald, 8 p.m., \$50. Great American Music Hall, 859 O'Farrell, 885-0750.

**Juan de Marcos and the Afro-Cuban All Stars:** 7:30 p.m., \$25-\$65. SFJAZZ Center, 205 Franklin.

**Morrissey:** W/ Kristeen Young, 8 p.m., \$49.50-\$89.50. Davies Symphony Hall, 201 Van Ness, 864-6000.

**The Residents: Wonder of Weird — The 40th Anniversary Tour:** 8 p.m., \$35. Bimbo's 365 Club, 1025 Columbus, 474-0365.

## MON., FEB. 25

**Carrie Underwood:** W/ Hunter Hayes, 7:30 p.m., \$55.90-\$77.85. Oracle Arena, 7000 Coliseum, Oakland, (510) 569-2121.

## TUE., FEB. 26

**Kishi Bashi:** W/ Shugo Tokumaru, Tall Tall Trees, 8 p.m., sold out. Great American Music Hall, 859 O'Farrell, 885-0750.

**Take Action Tour:** W/ The Used, We Came As Romans, Crown the Empire, Mindflow, 7 p.m., \$39.50. The Fillmore, 1805 Geary, 346-6000.

## HEAR THIS



## Om

WITH SIR RICHARD BISHOP. 8 P.M.

WEDNESDAY, FEB. 20, AT THE INDEPENDENT.

\$15; [THEINDEPENDENTSFCOM](http://THEINDEPENDENTSFCOM).

Bassist Al Cisneros would have been forgiven if his psych/doom duo **Om** had stuck with the epic Sabbath-meets-early-Floyd incantations heard on its first three albums. Instead, after the departure of fellow Sleep founder Chris Hakius and subsequent addition of Grails drummer Emil Amos, the group broadened its sound to include flute, cello, and the drone of the Indian tambura. For last year's hypnotic *Advaitic Songs*, Om brought on Robert Aiki Aubrey Lowe (of Lichens fame) and stretched its sonic envelope even further, with tabla, sampled chants, and a full string section adding a new level of spiritual resonance to the band's unique riff science. Sun City Girls principle Sir Richard Bishop primes the audience for mind expansion with an opening set of solo guitar excursions at this week's show. **DAVE PEHLING**

## Shannon & the Clams

WITH THE MALLARD, BLASTED CANYONS,

AND SWIFTUMZ. 8 P.M. WEDNESDAY, FEB.

20, AT BRICK AND MORTAR MUSIC HALL.

\$10-\$100; [BRICKANDMORTARMUSIC.COM](http://BRICKANDMORTARMUSIC.COM).

Amoeba Music, Bottom of the Hill, KUSF, KFJC, Rite Spot — Ursula Rodriguez's employment history is a laundry list of vital San Francisco music institutions. A neighborhood fire ravaged Rodriguez's Mission District home of 15 years in December, then thieves stole her remaining belongings from her car. In appreciation of her contribution to San Francisco's music scene, a showcase of local acts will perform for her benefit. Idiosyncratic Oakland pop trio **Shannon & the Clams** are headlining, but openers The Mallard and Blasted Canyons could both vie for the slot with their respective psychedelic terror-rock and ferocious synth-punk.

SAM LEFEBVRE

## CLUBS

## WEDNESDAY 20

## ROCK

**Bottom of the Hill:** 1233 17th St., 621-4455. Spooky Flowers, Standard Poodle, Big Long Now, 9 p.m., \$8.

**Brick & Mortar Music Hall:** 1710 Mission. Shannon & The Clams, The



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UNDER THE DIRECTION OF ANOTHER PLANET ENTERTAINMENT.



Mallard, Blasted Canyons, Swiftumz, Ursula Rodriguez fire and theft benefit show, 8 p.m., \$10-\$100.  
**Elbo Room:** 647 Valencia, 552-7788. The Spell, Rosa Grande, Future Space And Time, 9 p.m., \$6.  
**Hemlock Tavern:** 1131 Polk, 923-0923. Apopka Darkroom, Bleached Palms, 8:30 p.m., \$6.  
**Hotel Utah:** 500 Fourth St., 546-6300. Posole, The Beggars Who Give, Talk of Shamans, 8 p.m., \$7.  
**The Independent:** 628 Divisadero, 771-1420. Om, Sir Richard Bishop, 8 p.m., \$15.  
**The Knockout:** 3223 Mission, 550-6994. The Nerv, Burning Monk, Culo a Boca, 9:30 p.m., \$6.

## DANCE

**222 Hyde:** 222 Hyde, 345-8222. What?, w/ resident DJs Tisdale, Trevor Sigler, Dima, and Joe Pickett, 9 p.m., \$3.  
**50 Mason Social House:** 50 Mason, 433-5050. Beats in the Trap, w/ Hologramz, Boss Boss, Lei.Lo, Infected Frequencies, 8 p.m., free.  
**Cat Club:** 1190 Folsom, 703-8964. Bondage A Go Go, w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5-\$10.  
**Club X:** 715 Harrison, 339-8686. Electro Pop Rocks, w/ Tittsworth, Ross.FM, M3rc, Tywrex, Meikie Magnetic, Absoul, Linx, Cereal Killer, Akuma, 9 p.m., \$10-\$20.  
**F8:** 1192 Folsom, 857-1192. Housepitality, w/ David Harness, Chris Lum, Ivan Ruiz, DJ Guillermo, 9 p.m., \$5-\$10.  
**Harlot:** 46 Minna, 777-1077. Spectrum, w/ Shiny Objects, Emanate, Trey Courtney, 10 p.m., free with RSVP.  
**LookOut:** 3600 16th St., 703-9751. That's My Jam, w/ DJ MC2, 9 p.m., free.

**Make-Out Room:** 3225 22nd St., 647-2888. Burn Down the Disco, w/ DJs Zshy-shy & Melt w/U, 9 p.m., free.  
**Monroe:** 473 Broadway, 772-9002. Battle of the Decades, w/ DJ Chucky Brown, 8 p.m., free.  
**Q Bar:** 456 Castro, 864-2877. Booty Call, w/ Juanita More, Joshua J, guests, 9 p.m., \$3.

## HIP-HOP

**Double Dutch:** 3192 16th St., 503-1670. Cash IV Gold, w/ DJs Kool Karlo, Roost Uno, and Sean G, 10 p.m., free.  
**Skylark Bar:** 3089 16th St., 621-9294. Mixtape Wednesday, w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9 p.m., \$5.

## JAZZ

**Amnesia:** 853 Valencia, 970-0012. Gaucho, Eric Garland's Jazz Session, Dink Dink Dink, 7 p.m., free.  
**Jazz Bistro At Les Joulins:** 44 Ellis, 397-5397. Charles Unger Experience, 7:30 p.m., free.  
**Le Colonial:** 20 Cosmo, 931-3600. The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7 p.m., free.  
**Oz Lounge:** 260 Kearny, 399-7999. Hard Bop Collective, 6 p.m., free.  
**Revolution Cafe:** 3248 22nd St., 642-0474. Michael Parsons Trio, Every other Wednesday, 8:30 p.m., free/donation.  
**Savanna Jazz Club:** 2937 Mission, 285-3369. Cat's Corner, 9 p.m., \$10.  
**Sheba Piano Lounge:** 1419 Fillmore, 440-7414. Fran Sholly, 8 p.m.  
**Top of the Mark:** One Nob Hill, 999 California, 616-6916. Ricardo Scales, Wednesdays, 6:30-11:30 p.m., \$5.  
**Yoshi's Jazz Club & Japanese Restaurant:** 1330 Fillmore, 655-5600.

Kurt Rosenwinkel, 8 p.m., \$22.  
**Zingari:** 501 Post, 885-8850. Lisa Lindsley, 7:30 p.m., free.

## INTERNATIONAL

**Bissap Baobab:** 3372 19th St., 826-9287. Timba Night, w/ DJ WaltDigz, 10 p.m., \$5.  
**Cafe Cocomo:** 650 Indiana, 824-6910. BachataLicious, w/ DJs Good Sho & Rodney, 7 p.m., \$5-\$10.  
**Pachamama Restaurant:** 1630 Powell, 646-0018. Cafe Latino-Americano, 8 p.m., \$5.

## THURSDAY 21

## ROCK

**Bottom of the Hill:** 123317th St., 621-4455. Our Vinyl Vows, Pounders, Danglermaker, 9 p.m., \$10.  
**Cafe Du Nord:** 2170 Market, 861-5016. The Night Marchers, The Intelligence, Mrs. Magician, 8:30 p.m., \$12.50-\$15.  
**El Rio:** 3158 Mission, 282-3325. Pansy Division, Zbornak, DJs Brown Amy & Carnita, 8:30 p.m., \$8.  
**Grant & Green Saloon:** 1371 Grant, 693-9565. UpRooted, Oedipus, 9 p.m., \$10.  
**The Independent:** 628 Divisadero, 771-1420. Lisa Loeb, Satellite, 8 p.m., \$25.  
**The Knockout:** 3223 Mission, 550-6994. Moonbell, Birds in Weather, Wandering Town, 10 p.m., \$6.  
**Monarch:** 101 Sixth St., 284-9774. Glitz, Scrapers, Burnt Ones, 9 p.m., \$5-\$10.

**Thee Parkside:** 1600 17th St., 252-1330. Doro, Sister Sin, Bottom, 9 p.m., \$16.

## DANCE

**222 Hyde:** 222 Hyde, 345-8222. We Are Monsters, w/ Heidi Lawden, Jason Greer, Mozghan, 10 p.m.  
**California Academy of Sciences:** 55 Music Concourse, 379-8000. Noise Pop NightLife: Nosaj Thing, Giraffage, Chad Salty, 6 p.m., \$12 advance.  
**F8:** 1192 Folsom, 857-1192. Beat Church, w/ Taso, Dov, Djunya, Napsty, Skulltrane, Smasheltooth, The Pirate, WolfBitch, Poppa Doses, 9 p.m., \$8 advance.  
**The Parlor:** 2801 Leavenworth, 775-5110. Parlay Thursday, w/ DJ Jason Everett, 7 p.m., free.  
**Q Bar:** 456 Castro, 864-2877. Throwback Thursday, w/ DJ Jay-R, 9 p.m., free.  
**Rickshaw Stop:** 155 Fell, 861-2011. Popsene, w/ Robert DeLong, The Neighborhood, Popsene DJs, 9 p.m., \$13-\$15.  
**Ruby Skye:** 420 Mason, 693-0777. Torq, w/ Gabriel & Dresden, 9 p.m., \$20 advance.  
**Temple:** 540 Howard, 978-9942. Detonate, w/ Basehead, DJ 3W, SirensCeol, more, 10 p.m., \$10.  
**Vessel:** 85 Campton, 433-8585. Base, w/ Infinity Ink, Richy Ahmed, 10 p.m., \$10 advance.

## HIP-HOP

**1015 Folsom:** 1015 Folsom, 431-1200. Twista, King Most, Ant-1, 9 p.m., free with RSVP.

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**Friday, February 22**  
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VOICES



**DNA Lounge:** 375 11th St., 626-1409. Kid Ink, DJ Jack, Flossafee & Cali Sounds, 8 p.m., \$20.  
**Milk Bar:** 1840 Haight, 387-6455. 2Racks Rap Contest, w/ Sellassie, AC the Coolest, Butter, Carney Boy Blue, Chazz Shabazz, Gengis Khan, Itzcookiez, Meta McGee, N8 King, Panda PC, Quez, Saleem, more, 8 p.m., \$10.  
**Public Works:** 161 Erie, 932-0955. The Bridge S.F., w/ Dabrye, Ras G, Marv Won, Fatt Father, DJ House Shoes, DJ Dials, Dakim, AshTreJenkins, 9 p.m., \$15.

## JAZZ

**Brick & Mortar Music Hall:** 1710 Mission. Sex Mob, Deep Space Quartet, Klaxon Mutant Allstars, 9 p.m., \$10-\$13.  
**Cafe Claude:** 7 Claude, 392-3505. Shelley MacKay Trio, 7:30 p.m., free.  
**Le Colonial:** 20 Cosmo, 931-3600. Steve Lucky and the Rhumba Bums, 7:30 p.m.  
**Red Poppy Art House:** 2698 Folsom, 826-2402. Raul Perales Quartet featuring Valerie Troutt, 6:30 p.m., \$8-\$12.  
**Revolution Cafe:** 3248 22nd St., 642-0474. Tin Cup Trio, 8:30 p.m., free.  
**The Rite Spot Cafe:** 2099 Folsom, 552-6066. Midnite Flyte, 9 p.m.  
**Top of the Mark:** One Nob Hill, 999 California, 616-6916. Stompy Jones, 7:30 p.m., \$10.  
**Yoshi's Jazz Club & Japanese Restaurant:** 1330 Fillmore, 655-5600. Cassandra Wilson, 8 & 10 p.m., \$36-\$45.  
**Zingari:** 501 Post, 885-8850. Carol Luckenbach, 7:30 p.m., free.

## INTERNATIONAL

**Bissap Baobab:** 3372 19th St., 826-9287. Pa'Lante!, w/ Juan G, El Kool Kyle, Mr. Lucky, 10 p.m., \$5.  
**Madrone Art Bar:** 500 Divisadero, 241-0202. Tropicana, w/ DJ Don Bustamante & guests, 9 p.m., free.  
**The Stud:** 399 Ninth St., 863-6623. Gigante, w/ resident DJs Juan, Krazy, Kidd Sysko, and guests, 10 p.m., \$3 (or two for \$5).

## EXPERIMENTAL

**The Luggage Store:** 1007 Market, 255-5971. Richard Waters & Friends, Key West, 8 p.m., \$6-\$10.

## SOUL

**Live at the RRazz:** 1000 Van Ness. Jonathan Butler, 8 p.m., \$45.

## FRIDAY 22

## ROCK

**Brick & Mortar Music Hall:** 1710 Mission. Indians, Night Beds, Cat Martino, 9 p.m., \$12.  
**The Chapel:** 777 Valencia. Damon & The Heathens, The Love Dimension, Moving Parts, 9 p.m., \$12.  
**DNA Lounge:** 375 11th St., 626-1409. The Limousines, Doe Eye, DJ Aaron Axelsen, 9 p.m., \$20 advance.  
**Elbo Room:** 647 Valencia, 552-7788. The Hop, w/ Big Sandy & His Fly-Rite Boys, Deke Dickerson, Slim Jenkins (DJ set), 9 p.m., \$18.  
**Hemlock Tavern:** 1131 Polk, 923-0923. The Tambo Rays, Sunbeam Rd., Thralls, 9:30 p.m., \$7.  
**Make-Out Room:** 3225 22nd St., 647-2888. The Re-Volts, Bell Tower, 7:30 p.m., \$8.  
**Neck of the Woods:** 406 Clement, 387-6343. The Awakening, w/ Black Tusk, The Cutthroats 9, Artillery Breath, Internal Corrosion, Brainoil, Locusta, Stone Vengeance, Prizehog, Hazzard's Cure, San Joaquim Steamers, 6:30 p.m., \$12-\$16.  
**Rickshaw Stop:** 155 Fell, 861-2011. The Seshen, Guy Fox, Ash Reiter, 9 p.m., \$10.

## DANCE

**Amoeba Music:** 1855 Haight, 831-1200. Robert DeLong, 6 p.m., free.  
**BeatBox:** 314 11th St., 500-2675. U-Haul, w/ DJs Kidd Sysko & China G, 10 p.m., \$5-\$10.  
**The Cafe:** 2369 Market, 621-4434. Boy Bar, w/ DJ Matt Consola, 9 p.m., \$5.  
**Cat Club:** 1190 Folsom, 703-8964. Dark Shadows, w/ DJs Daniel Skellington, Melting Girl, Lxor, and Keyz, 9:30 p.m., \$7 (\$3 before 10 p.m.).  
**Endup:** 401 Sixth St., 646-0999. Fever, w/ DRE, Frank Wild, DJ Cuervo, Brian Salazar, Maria LaFountain, 10 p.m., free before midnight.  
**F8:** 1192 Folsom, 857-1192. Vintage, w/ DJs Toph One & Matt Haze, 5 p.m., free; Lil Texas, B. Bravo, Swerve, Ka\$hmir, Pyramids, Bobby Peru, Starter Kitt, Willie Maze, RnB Millionaires, Pony Loco, 9 p.m.  
**Madrone Art Bar:** 500 Divisadero, 241-0202. I [heart] the '90s, w/ DJs Samala, Teo, Mr. Grant, & Sonny Phono, 9 p.m., \$5.  
**Mezzanine:** 444 Jessie, 625-8880. Chrome Canyon, Peanut Butter Wolf (DJ set), Jonas Reinhardt, Shock, DJ Chautauqua, 9 p.m., \$13.  
**Mighty:** 119 Utah, 762-0151. Totally Enormous Extinct Dinosaurs, Sleazemore, Richie Panic, 9 p.m., \$13.50 advance.  
**Monarch:** 101 Sixth St., 284-9774. No Way Back, w/ Mutant Beat Dance, Magic Touch, Conor, Solar, 10 p.m., \$8-\$15.  
**Public Works:** 161 Erie, 932-0955. DJ Sneak, Doc Martin, James What,

## HEAR THIS

### FaltyDL



MAY.KA

### FaltyDL

**WITH ANTHONY NAPLES AND ICEE HOT RESIDENTS SHAWN REYNALDO, GHOSTS ON TAPE, AND ROLLIE FINGERS. 9:30 P.M. SATURDAY, FEB. 23, IN THE LOFT AT PUBLIC WORKS. \$10-\$20; PUBLICSF.COM.**

New York's **FaltyDL** (born Drew Lustman) draws from a wide variety of dance sounds, including gliding house, two-step swing, wonky dubstep, and jazzy grooves. On his latest album, *Hardcour-age*, Lustman presents his most fluid integration of these transatlantic influences yet. The result is a melodic, seductive shuffle driven by the steady wobble of British bass music — a synthesis you can experience in person Saturday, alongside the gritty tech-house and sleazy bass of Anthony Naples and the Icee Hot residents (Shawn Reynaldo, Ghosts on Tape, and Rollie Fingers). Meanwhile, the venue's main room features the cosmic disco-funk of DJ Harvey. **TONY WARE**

### Matmos

**WITH HORSE LORDS, C.L.A.W.S., AND KIT CLAYTON. 8 P.M. SUNDAY, FEB. 24, AT PUBLIC WORKS. \$10; PUBLICSF.COM.**

Soon after M.C. Schmidt and Drew Daniel got to know one another around 1994, the pair started **Matmos**, an avant-garde electronic outfit that plays with music's possibilities and perceptions. The former S.F. (now Baltimore) group has utilized rat cages, Bible pages, medical procedures, hair, hot tubs, latex wear, rock salt, and barking dogs to concoct its recordings, melding those novelty instruments with regular ones (guitar, banjo, drums) and poppy, dance-oriented inclinations. Matmos scored 2012's *The Ganzfeld EP* using parapsychological experiments that involved sensory deprivation, telepathic communication, and white noise. Next to that, Matmos' new and less conceptual (but still strange) LP, *The Marriage of True Minds* (whose title surely nods to Shakespeare's Sonnet 116), seems almost benign. **REYAN ALI**

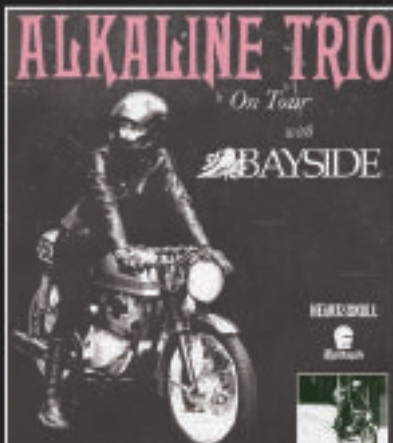
Rouzbekh, Dax, Rich Korach, 9:30 p.m., \$12-\$20.  
**Slim's:** 333 11th St., 255-0333. Wallpaper., Con Bro Chill, Jhameel, 9 p.m., \$16-\$18.  
**Sub-Mission Art Space (Balazo 18 Gallery):** 2183 Mission, 255-7227. Warm Leatherette, w/ Black Marble, plus DJs Nihar, Justin Anastasi, Jason P, Dreamweapon, and Riegler, 10 p.m., \$5.  
**Temple:** 540 Howard, 978-9942. DJ Tigran, Eddy Santana, Mikey Tan, DJ Tone, DJ Von, 10 p.m., \$15.  
**Vessel:** 85 Campton, 433-8585. Project 46, SteelE, Whitlock, 10 p.m., \$20-\$30.

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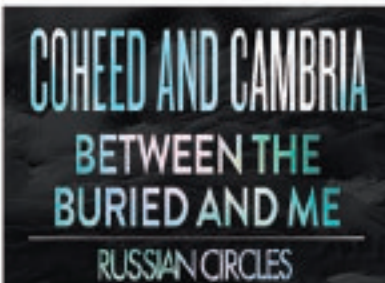
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THUR 2/21	CHRIS FORD (4PM - 8PM) STEVE FREUND (9:30PM - 1:30AM)
FRI 2/22	JAN FANUCCHI (4PM - 8PM) RON THOMPSON (9:30PM - 1:30AM)
SAT 2/23	DAVE WORKMAN (4PM - 8PM) RON HACKER (9:30PM - 1:30AM)
SUN 2/24	KING PERKOFF BAND (4PM - 8PM) THE DOOR SLAMMERS (9:30PM - 1:30AM)
MON 2/25	THE BACHELORS
TUES 2/26	POWELL STREET BLUES BAND

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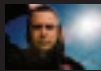
SAT 2/23

**THE PEOPLE OAKLAND**



FRI 3/01

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SAT 3/02

**SHIPS IN THE NIGHT**



TUES 3/05

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ASTRONAUTALIS**



WED 3/06

**BRONCHO**  
WHITE LUNG, WAX IDOLS



SAT 3/09 - AT 8PM

**JOSE JAMES**



SAT 3/09 - AT 10PM

**REGGAE GOLD**



### FEATURED SHOWS AT BRICK & MORTAR • NOISE POP



TUES 2/26

NOISE POP PRESENTS  
**JASON LYTLE OF GRANDDADDY**  
JENNY-O, WILL SPROTT (THE MUMLERS)

WED 2/27

NOISE POP PRESENTS  
**ROMONA FALLS**  
SOCIAL STUDIES, HARRIET, MAHGEETAH

THUR 2/28

NOISE POP PRESENTS  
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## HIP-HOP

**1015 Folsom:** 1015 Folsom, 431-1200. Re:Creation, w/ Rakim, Sellassie, Khafre Jay, Mr. E, Mark Di Vita, The Widdler, Abakus, Alpha Data, more, 9 p.m., \$20-\$30.

**Showdown:** 10 Sixth St., 255-7920. Fresh Greens, w/ Doc Fu & Mr. Lucky, 10 p.m., free.

## JAZZ

**Beach Chalet Brewery & Restaurant:** 1000 Great Highway, 386-8439. Johnny Smith, 8 p.m., free.

**Bird & Beckett:** 653 Chenery, 586-3733. Chuck Peterson Quintet, 5:30 p.m.

**Brava Theater Center:** 2781 24th St., 641-7657. The Pyramids, 8 p.m., free.

**Jazz Bistro At Les Joullins:** 44 Ellis, 397-5397. Charles Unger Experience, 7:30 p.m., free.

**Savanna Jazz Club:** 2937 Mission, 285-3369. Benn Bacot, 7:30 p.m., \$10.

**Sheba Piano Lounge:** 1419 Fillmore, 440-7414. Wilbur Rehmman, 8 p.m.

**Top of the Mark:** One Nob Hill, 999 California, 616-6916. Black Market Jazz Orchestra, 9 p.m., \$10.

**Yoshi's Jazz Club & Japanese Restaurant:** 1330 Fillmore, 655-5600. Cassandra Wilson, 8 & 10 p.m., \$36-\$45.

## INTERNATIONAL

**Bottom of the Hill:** 1233 17th St., 621-4455. Inspector Gadje, The Gomorran Social Aid & Pleasure Club, La Dee Da, 9 p.m., \$15.

**Cafe Claude:** 7 Claude, 392-3505. Trio Garufa, 7:30 p.m., free.

**Cafe Cocomo:** 650 Indiana, 824-6910. Taste Fridays, featuring local cuisine tastings, salsa bands, and more, 6:30 p.m., \$15 (free entry to patio).

**Cigar Bar & Grill:** 850 Montgomery, 398-0850. Montuno Swing, 9 p.m.

**Pachamama Restaurant:** 1630 Powell, 646-0018. Cuban Night with Fito Reinoso, 7:30 & 9:15 p.m., \$15-\$18.

**Slate Bar:** 2925 16th St., 558-8521. Latin Soul, w/ Dos Four y los Mios, plus DJs Epic, Leydis, and Erick Dembow, 9 p.m., \$5.



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**Supperclub San Francisco:** 657 Harrison, 348-0900. Carnaval, w/ Afrolicious, Fogo na Roupa, more, 10 p.m.

## SOUL

**The Independent:** 628 Divisadero, 771-1420. Con Brio, Justin Ancheta Band, 9 p.m., \$16-\$18.

**Live at the RRazz:** 1000 Van Ness. Jonathan Butler, 9 p.m., \$45.

## SATURDAY 23

## ROCK

**50 Mason Social House:** 50 Mason, 433-5050. Alexandra & The Starlight Band, Zachary James & The All Seeing Eyes, 8 p.m., free.

**Bender's:** 806 South Van Ness, 824-1800. Carlton Melton, Glitter Wizard, 9 p.m., \$5.

**Boom Boom Room:** 1601 Fillmore, 673-8000. Tracorum, Sean Leahy, 9 p.m., \$10 advance.

**Bottom of the Hill:** 1233 17th St., 621-4455. Foxtail Somersault, Tomihira, Astral, United Ghosts, 9 p.m., \$10.

**Brick & Mortar Music Hall:** 1710 Mission. Radical Something, 6:30 p.m., \$12-\$30; Spindrift, Gram Rabbit, Matthew Tow, POW!, DJ Scott Vitt, 10 p.m., \$10-\$12.

**The Chapel:** 777 Valencia. Rangda, Blues Control, Colossal Yes, 9 p.m.

**El Rio:** 3158 Mission, 282-3325. Night Call, Queen Crescent, Deep Teens, 9 p.m., \$5.

**Hemlock Tavern:** 1131 Polk, 923-0923. Permanent Collection, Cobalt Cranes, Legs, 9:30 p.m., \$7.

**Hotel Utah:** 500 Fourth St., 546-6300. Yea-Ming & Anna, Adam Balbo, Tropical Dancer, Night Hikes, 9 p.m., \$8-\$10.

**The Independent:** 628 Divisadero, 771-1420. The Revivalists, Great White Buffalo, Solwave, 9 p.m., \$12-\$14.

**Neck of the Woods:** 406 Clement, 387-6343. The Awakening, w/ Broken Hope; Destroyed in Seconds; Exhumed; Dreaming Dead; Phobia; Battlemaster; Impaled; Cyanic; Draconis; Maggot Colony; Scrap Metal; Fallujah; I, Madman; Old Crow; Feast; Life's Torment, 4 p.m., \$20-\$25.

**Rickshaw Stop:** 155 Fell, 861-2011. UnderCover Presents: Radiohead's *Kid A*, w/ Disappear Incompletely, Gamelan X, DRMS, Elizabeth Setzer, Gojogo, Bang Data, Battlehooch, Kid Beyond, Laughter Orchestra, The Hurd Ensemble, Bells Atlas, 8:30 p.m., \$20-\$25.

**Slim's:** 333 11th St., 255-0333. The Phenomena, La Plebe, The Dirty Hand Family Band, The Bruises, DJ What's His Fuck, 9 p.m., \$15.

**Thee Parkside:** 1600 17th St., 252-1330. Burn River Burn, Disastroid, Fortress, 9 p.m., \$8.



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FEATURING: HUMAN TOYS • DJ INHALT  
HOSTESS LADY BEAR  
DJS LE PERV & OMAR PEREZ

SUNDAY FEBRUARY 24TH 9PM \$20 (SINGER-SONGWRITER)

**GRANT-LEE PHILIPS**  
GARRIN BENFIELD

MONDAY FEBRUARY 25TH 9PM \$7 (INDIE)

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STARSKATE • TEENAGE SWEATER

WEDNESDAY FEBRUARY 27TH 7:30PM \$15 (FOLK)

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THURSDAY FEBRUARY 28TH 8:30PM \$10/\$12 (INDIE)

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MONDAY MARCH 4TH 8PM \$10 (ROCK/POP)

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TUESDAY MARCH 5TH 7:30PM \$12 (SINGER-SONGWRITER)

**JOSHUA JAMES/  
NOAH GUNDERSON**

WEDNESDAY MARCH 6TH 7:30PM \$15 (ROCK/POP ALL AGES)  
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KEVIN LARGE OF WIDOWER  
TREVOR GARROD OF TEA LEAF GREEN

WEDNESDAY MARCH 13TH 8:30PM \$15  
(SINGER-SONGWRITER)

**RICHARD BUCKNER**

THURSDAY MARCH 14TH 8:30PM \$10/\$12 (WORLD)  
**FISHTANK ENSEMBLE**  
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DANCE

**111 Minna Gallery:** 111 Minna St., 974-1719. All Gold Everything, 10 p.m., \$10 advance.

**BeatBox:** 314 11th St., 500-2675. I Just Wanna F\*ckin Dance, w/ DJs Alyson Calagna & Guy Ruben, 10 p.m., \$15-\$20.

**Cafe Du Nord:** 2170 Market, 861-5016. Dark Room, w/ Human Toys, plus DJs Inhalt, Omar, and Le Perv, 9:30 p.m., \$7.

**Cat Club:** 1190 Folsom, 703-8964. Temptation, w/ DJs Six, Candy, Damon, Dangerous Dan, and Ryan B, 9:30 p.m., \$5-\$8.

**DNA Lounge:** 375 11th St., 626-1409. Bootie S.F., w/ Smash-Up Derby, A+D, Ding Dong, Haute Mess, Ernie Trevino, JoeJoe, Myster C, Mr. Washington, DJ Blackstone, more, 9 p.m., \$10-\$15.

**Elbo Room:** 647 Valencia, 552-7788. 120 Minutes, w/ Venus X, Santa Muerte, Chauncey CC, 10 p.m., \$10.

**Endup:** 401 Sixth St., 646-0999. Shangri-La, w/ Jim Z, Byron Bonsall, DJ Astro, more, 10 p.m., \$20 (free before 11 p.m.).

**F8:** 1192 Folsom, 857-1192. Trap City, w/ DJ Carnage, UltraViolet, Napsty, Fatale, Roost Uno, Thizz Markie, Lé Swndle, Teleport, more, 9 p.m., \$10 advance.

**Harlot:** 46 Minna, 777-1077. We Love Paris, w/ Jeremy De Koste, Frenchy Le Freak, Kada & Lorentzo, 9:30 p.m.

**The Knockout:** 3223 Mission, 550-6994. Disorder, w/ Ortrotasce, RedRedRed, Brandon Nickell, DJs hi\_dm & Nickie, 10 p.m.

**Lexington Club:** 3464 19th St., 863-2052. 16 and Counting ...: The Lexington Club Anniversary Party, w/ DJs Jenna Riot & Andre, 9 p.m., free.

**Mighty:** 119 Utah, 762-0151. Mighty Real, w/ Frankie Knuckles & David Harness, 10 p.m., \$15-\$25.

**Milk Bar:** 1840 Haight, 387-6455. Spilt Milk: Two-Year Anniversary, w/ Safeword, Kimmy Le Funk, Taylor Fife, Shaky Premise, 10 p.m., \$5.

**Monarch:** 101 Sixth St., 284-9774. Lopazz, Willis Haltom, Galen, Sean Murray, 9 p.m., \$10-\$20.

**Monroe:** 473 Broadway, 772-9002. Posh, w/ DJs Rose, K.C., and J-Quest, 10 p.m., \$10 before 11:30 p.m.

**Project One:** 251 Rhode Island, 465-2129. Reflections, w/ Irene Hernandez-Feiks, Trey Courtney, Aaron Pope, Gavin Hardkiss, 10 p.m., \$10.

**Public Works:** 161 Erie, 932-0955. Face, w/ DJ Harvey, Eug (downstairs), 9:30 p.m., \$10-\$20; Icee Hot, w/ FaltyDL, Anthony Naples, Shawn Reynaldo, Ghosts on Tape, Rollie Fingers (in the OddJob loft), 9:30 p.m., \$10-\$20.

**Ruby Skye:** 420 Mason, 693-0777. Audien, 9 p.m., \$25 advance.

**Slate Bar:** 2925 16th St., 558-8521. Sleaaze Please, w/ Sneak-E Pete, Jon Sy, Anthony Mansfield, Tal M. Klein, 9 p.m., \$5 before 10 p.m.

**Sloane:** 1525 Mission, 621-7007. Sloane Ranger, w/ DJ Scene, Miles Medina, Panic City, 9 p.m.

**The Stud:** 399 Ninth St., 863-6623. Requiem, w/ DJs Xiola, Mel Draper, and Crow 1369, 10 p.m., \$5.

**Temple:** 540 Howard, 978-9942. Life, w/ Ming, Paul Hemming, David Gregory, Darren Holland, Frankie Jr., J Funk, A2D, 10 p.m., \$20.

**Underground SF:** 424 Haight, 864-7386. Re:Edit, w/ David Javate, James Demon, Patrick Gil, Zenith, 10 p.m., free.

HIP-HOP

**330 Ritch:** 330 Ritch, 541-9574. Block Party, w/ resident DJs Klean Kut & Sean G, 10 p.m.

**John Collins:** 138 Minna, 512-7493. Nice, w/ DJ Apollo, 10 p.m., \$5.

**Mezzanine:** 444 Jessie, 625-8880. Plush, w/ IamSu, Furious, DJs Mind Motion & D-Sharp, 9 p.m., \$15 advance.

JAZZ

**Center for New Music:** 55 Taylor, 275-2466. Rova Indoor Barbecue, w/ John Schott, John Schiurba, John Finkbeiner, and Myles Boisen, 7:30 p.m., \$10-\$15.

**Jazz Bistro At Les Joullins:** 44 Ellis, 397-5397. Bill Doc Webster & Jazz Nostalgia, 7:30 p.m., free.

**Rasselas Ethiopian Cuisine & Jazz Club:** 1534 Fillmore, 346-8696. The Robert Stewart Experience, 9 p.m., \$7.

**The Rite Spot Cafe:** 2099 Folsom, 552-6066. Mr. Lucky & The Cocktail Party, 9 p.m., free.

**Savanna Jazz Club:** 2937 Mission, 285-3369. Benn Bacot, 7:30 p.m., \$10.

**Yoshi's Jazz Club & Japanese Restaurant:** 1330 Fillmore, 655-5600. Cassandra Wilson, 8 & 10 p.m., \$36-\$45.

**Zingari:** 501 Post, 885-8850. Anne O'Brien, 8 p.m., free.

INTERNATIONAL

**1015 Folsom:** 1015 Folsom, 431-1200. Pura, w/ Tito El Bambino, 8 p.m., \$40 advance.

**Cafe Cocomo:** 650 Indiana, 824-6910. Julio Bravo y Su Orquesta Salsabor, DJ Luis Medina, 8 p.m., \$15.

**Cigar Bar & Grill:** 850 Montgomery, 398-0850. Orquesta Borinquen, 9 p.m.

**Make-Out Room:** 3225 22nd St., 647-2888. El SuperRitmo, Latin dance party with DJs Roger Mas & El Kool Kyle, 10 p.m., \$5.

**Pachamama Restaurant:** 1630 Powell, 646-0018. Peña Eddy Navia & Pachamama Band, 8 p.m., free.

**Red Poppy Art House:** 2698 Folsom, 826-2402. Namaskar, 8 p.m., \$12-\$20.

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3/2 MEKLIT HADERO

3/3 PATRICIA BARBER

3/7 ZAKIR HUSSAIN RESIDENCY

3/7 Zakir Hussain, Giovanni, Hidalgo, Eric Harland, Steve Smith

3/8 Zakir Hussain, Rakesh Chaurasia, Niladri Kumar, Ganesh

3/9 Zakir Hussain, Béla Fleck, Edgar Meyer - SOLD OUT

3/10 Zakir Hussain & Joshua Redman

3/14-17 MARIZA

3/21 JOHN SANTOS RESIDENCY

3/21 Pável Urkiza, Ricardo Pons

3/22 Papo Vazquez Mighty Pirates Troubadours

3/23 Filosofía Caribeña II: John Santos, Jerry Medina, Orestes Vilató, Rico Pabón, Javier Navarette

3/24 John Santos, Omar Sosa, Kenny Endo, Abhijit Banerjee

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FEBRUARY 20 - FEBRUARY 26, 2013

37



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- ★ Mar 2: Noise Pop w/ JUKEBOX THE GHOST, MATT POND
- ★ Mar 5: THE SPITS
- ★ Mar 6: Another Planet presents THE SAM CHASE BAND
- ★ Mar 7: SKY FERRERIA
- ★ Mar 8: Another Planet presents YOUNGBLOOD HAWKE
- ★ Mar 15: THE TWILIGHT SAD
- ★ Mar 29: THE LAST BISON

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rickshawstop.com

**Revolution Cafe:** 3248 22nd St., 642-0474. Misión Andina, 9 p.m., free.

### EXPERIMENTAL

**The Emerald Tablet:** 80 Fresno, 500-2323. Cloud Shepherd with Sheila Bosco, Aaron Sheppard, 8 p.m., \$5-\$10 suggested donation.

### SOUL

**Amoeba Music:** 1855 Haight, 831-1200. Roots & Rhythm, w/ DJs Otis Clay & Harry Duncan, 2 p.m., free.

**Edinburgh Castle:** 950 Geary, 885-4074. Nightbeat, w/ DJs Primo, Lucky, and Dr. Scott, 9 p.m., \$3.

**Live at the RRazz:** 1000 Van Ness. Jonathan Butler, 9 p.m., \$47.50.

## SUNDAY 24

### ROCK

**Bottom of the Hill:** 1233 17th St., 621-4455. The Scott Jones Medical Benefit Rock Show: Brickbat (featuring guests David Yow & Mac McNeilly), Hot Lunch, Mitchell & Manley, Hank IV, Sean Keane, Parker Gibbs, 2 p.m., \$15.

**El Rio:** 3158 Mission, 282-3325. The Bakers, Summerville, Electrophiliacs, 7 p.m., \$5.

**Hemlock Tavern:** 1131 Polk, 923-0923. Judgement Day, Iron Mtn., Armed for the Apocalypse, 6:30 p.m., \$8; Spencer Moody, Corey Brewer, 10:30 p.m., \$7.

**Rickshaw Stop:** 155 Fell, 861-2011. UnderCover Presents: Radiohead's *Kid A*, w/ Disappear Incompletely, Gamelan X, DRMS, Elizabeth Setzer, Gojogo, Bang Data, Battlehooch, Kid Beyond, Laughter Orchestra, The Hurd Ensemble, Bells Atlas, 8 p.m., \$20-\$25.

**Slim's:** 333 11th St., 255-0333. Swingin' Utters, The Inciters, The Impalers, DJs Dion & Evil Justin, 8 p.m., \$16.

### DANCE

**DNA Lounge:** 375 11th St., 626-1409. Velvet Acid Christ, The Twilight Garden, The Vile Augury, plus DJs Decay, Melting Girl, and Unit 77, 9 p.m., \$9-\$14.

**Elbo Room:** 647 Valencia, 552-7788. Dub Mission, w/ Jah Yzer, DJ Sep, Vinnie Esparza, 9 p.m., \$6 (free before 9:30 p.m.).

**Endup:** 401 Sixth St., 646-0999. Local Love, w/ Gene Farris, Kevin Kind, DJ Mes, DJ Taj, Bai-ee, 8 p.m.

**F8:** 1192 Folsom, 857-1192. Stamina Sundays, w/ Dave Owen, Jamal, Lukeino, 10 p.m., free.

**Holy Cow:** 1535 Folsom, 621-6087. Honey Sundays, w/ Honey Soundsystem & guests, 9 p.m., \$5.

**The Knockout:** 3223 Mission, 550-6994. Sweater Funk, 10 p.m., free.

**Otis:** 25 Maiden. What's the Werd?, w/ DJs Nick Williams, Kevin Knapp, Maxwell Dub, and guests, 9 p.m., \$5 (free before 11 p.m.).

**The Stud:** 399 Ninth St., 863-6623. Cognitive Dissonance, 6 p.m.

### HIP-HOP

**El Rio:** 3158 Mission, 282-3325. God-Des & She, The Mamaz (Aima the Dreamer & Persia), 9 p.m., \$7-\$10.

### JAZZ

**Club Deluxe:** 1511 Haight, 552-6949. Jay Johnson, 9 p.m., free.

**Jazz Bistro At Les Joullins:** 44 Ellis, 397-5397. Bill Doc Webster & Jazz Nostalgia, 7:30 p.m., free.

**The Royal Cuckoo:** 3202 Mission, 550-8667. Lavay Smith & Chris Siebert, 7:30 p.m., free.

**Yoshi's Jazz Club & Japanese Restaurant:** 1330 Fillmore, 655-5600. John Handy 80th Birthday Celebration, featuring John Handy, Glen Pearson, Calvin Keys, Ron Belcher, Jaz Sawyer, Robert Stewart, Denise Perrier, and Jamie Davis, 3 p.m., \$50-\$80.

**Zingari:** 501 Post, 885-8850. Mark Robinson, 7:30 p.m., free.

### EXPERIMENTAL

**Public Works:** 161 Erie, 932-0955. Matmos, Horse Lords, C.L.A.W.S. (DJ set), Kit Clayton, 8 p.m., \$10 advance.

### SOUL

**Boom Boom Room:** 1601 Fillmore, 673-8000. Deep Fried Soul, w/ DJs Boombastic & Soul Sauce, 9:30 p.m., \$5.

**Live at the RRazz:** 1000 Van Ness. Jonathan Butler, 7 p.m., \$45.

## MONDAY 25

### ROCK

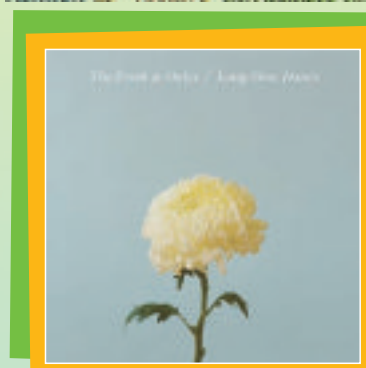
**Brick & Mortar Music Hall:** 1710 Mission. Surfer Blood, Grand Rapids, DJ Aaron Axelsen, 8 p.m., \$10.53.

**Cafe Du Nord:** 2170 Market, 861-5016. Touché, Starskate, Teenage Sweater, 9 p.m., \$7.

**The Knockout:** 3223 Mission, 550-6994. Catharsis for Cathedral, Li Xi, Daring Ear, DJ Neil Martinson, 9 p.m., \$7.

# NOISE POP

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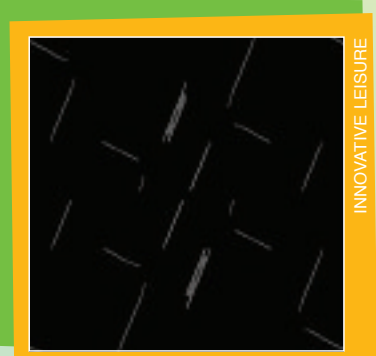
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**Make-Out Room:** 3225 22nd St., 647-2888. Art of Flying, Okie Rosette, Miss Massive Snowflake, 7:30 p.m., \$5.

### DANCE

**DNA Lounge:** 375 11th St., 626-1409. Death Guild, w/ DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.

**Playland Bar:** 1351 Polk, 440-7529. Nightcall, w/ DJs Don Lynch & Scotty Fox, 9 p.m., free.

**Q Bar:** 456 Castro, 864-2877. Wanted, w/ DJs Key&Kite and Richie Panic, 9 p.m., free.

**Underground SF:** 424 Haight, 864-7386. Vienetta Discotheque, w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free.

### JAZZ

**Le Colonial:** 20 Cosmo, 931-3600. Le Jazz Hot, 7 p.m., free.

**Live at the RRazz:** 1000 Van Ness. Tommy Igoo Big Band, 7:30 p.m., \$25.

**Sheba Piano Lounge:** 1419 Fillmore, 440-7414. Eric Wiley, 8 p.m.

**Zingari:** 501 Post, 885-8850. Nora Maki, 7:30 p.m., free.

## TUESDAY 26

### ROCK

**Amnesia:** 853 Valencia, 970-0012. Bobb Saggeth, Killbossa, SFO+H, 9:15 p.m., \$10.

**Bender's:** 806 S. Van Ness, 824-1800. Noise Pop Happy Hour: Little Queenie, Buttons, The Spyrals, 5 p.m., free.

**Bottom of the Hill:** 1233 17th St., 621-4455. Animal Friend, Turn Me On Dead, Treehouse Orchestra, 9 p.m., \$8.

**DNA Lounge:** 375 11th St., 626-1409. Stick to Your Guns, The Vera Project, Saint Vernon, Murder, 8 p.m., \$12-\$15.

**Elbo Room:** 647 Valencia, 552-7788. Philistines, Nomad, Control-R, 9 p.m., \$5.

**The Knockout:** 3223 Mission, 550-6994. Butt Problems, The Secret Secretaries, Sweat Lodge, DJ Muni Muni Muni, 8:30 p.m., \$6.

**Rickshaw Stop:** 155 Fell, 861-2011. Noise Pop 2013: Body/Head, Horsebladder, Burmese, Noel Von Harmonson, 8 p.m., \$15.

### DANCE

**222 Hyde:** 222 Hyde, 345-8222. Mind the Gap, 10 p.m.

**Aunt Charlie's Lounge:** 133 Turk, 441-2922. High Fantasy, w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.

**The Cafe:** 2369 Market, 621-4434. Back to the '80s, w/ DJ Mark Andrus, 8 p.m.

**The Cellar:** 685 Sutter, 441-5678. Bass Cellar, w/ resident DJs Whoi & Erik Hates Monkeys, 9 p.m., free.

**Monarch:** 101 Sixth St., 284-9774. Youngsta, Truth, 10 p.m., \$15.

**Q Bar:** 456 Castro, 864-2877. Switch, w/ DJs Jenna Riot & Andre, 9 p.m.

**Underground SF:** 424 Haight, 864-7386. Shelter, w/ Bitbybit, Out-tahere, Wardog, Shadow Spirit, 10 p.m., \$5.

### HIP-HOP

**Double Dutch:** 3192 16th St., 503-1670. Takin' It Back Tuesdays, w/ DJs Mr. Murdock and Roman Nunez, 10 p.m., free.

**The Parlor:** 2801 Leavenworth, 775-5110. Locals Night Out, w/ DJ Illy D, 9 p.m., free.

**Skylark Bar:** 3089 16th St., 621-9294. Home Turf, w/ DJs Chicken Skratch & BlaQwest, 10 p.m., free.

### JAZZ

**Burritt Room:** 417 Stockton St., 400-0500. Terry Disley's Mini-Experience, 6 p.m., free.

**Cafe Royale:** 800 Post, 441-4099. Lorna K, 8 p.m.

**Jazz Bistro At Les Jouins:** 44 Ellis, 397-5397. M.B. Hanif & the Sound Voyagers, 7:30 p.m., free.

**Oz Lounge:** 260 Kearny, 399-7999. Emily Hayes & Mark Holzinger, 6 p.m., free.

**Verdi Club:** 2424 Mariposa, 861-5048. Tuesday Night Jump, w/ Stompy Jones, 9 p.m., \$10-\$12.

**Zingari:** 501 Post, 885-8850. Suzanna Smith, 7:30 p.m., free.

### INTERNATIONAL

**The Cosmo Bar & Lounge:** 440 Broadway, 989-3434. Conga Tuesdays, 8 p.m., \$7-\$10.

### EXPERIMENTAL

**Hemlock Tavern:** 1131 Polk, 923-0923. Qumran Orphics, Eye of Satan, 8:30 p.m., \$5.

### SOUL

**Boom Boom Room:** 1601 Fillmore, 673-8000. Soul Mechanix, 9:30 p.m., \$5.

**Make-Out Room:** 3225 22nd St., 647-2888. Lost & Found, w/ DJs Primo, Lucky, and guests, 9:30 p.m., free.



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\*\* TRACORUM \*\*  
Plus: SEAN LEAHY BAND,  
AND DJ K-OS

SUNDAY FEBRUARY 24, 2013 FREE!  
(GOING FROM 9PM 'TIL 2AM)

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SOUL DANCE PARTY  
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## ▼ Savage Love

BY DAN SAVAGE

PROGRAMMING NOTE: I hosted a live taping of the Savage Lovecast in Seattle on Valentine's Day, and it went great — thanks to all who came (especially to the five boys who left with butt plugs in their butts) — but I made the mistake of having a drink or five afterward, and I'm so fucking hungover right now that I shouldn't be sitting upright, much less giving advice. But deadlines are deadlines.

*I'm a 31-year-old genderqueer in Brooklyn with a large family on Long Island. My only sister got engaged 48 hours ago, and she's moving fast on planning the wedding. I have two questions.*

*No. 1: I texted my sister the only date I wasn't available in the next two years, which is Columbus Day weekend 2013. I have my 10-year college reunion, which I've been organizing. My sister texted me back that they picked this date even though they have no idea if the places they want will be booked up. It quickly came out that they didn't check with anyone about potential conflicts. She wants me to be the maid of honor, and I'm not sure what to do. She's really upset with me. Columbus Day weekend is of no significance to them (it's not the anniversary of the date they met or anything), and I can't reschedule the reunion.*

*No. 2: I was born female but do not identify that way, and I do not look like a girl. I have not worn a dress in 10 years and feel like I'm in drag in one. In the past, my sister said she would consider putting*

*me in a pantsuit-ish kind of thing at her wedding, which would be great, but I am worried that now I'm rocking the boat too much with this Columbus Day thing and I don't know if I should just leave it alone. My girlfriend, who is very pretty and feminine, said if I had to wear a dress, she'd go in a suit and bow tie.*

*Dan, help! If for some reason my sister can't get her weekend, it will be because they're rushing and everything is booked, but I have already caused trouble! Is it worth it to fight for the pantsuit thing, or should I just leave it alone and do what she wants?*

**THANK YOU SO MUCH**

No. 1: If your sister didn't check with anyone — not members of her immediate family, not members of her bridal party — about potential conflicts, then your sister should've anticipated that some of the folks wouldn't be able to attend. Folks who aren't getting married have lives and commitments of their own, which means they can have conflicts, and your sister could've worked around those conflicts if she had cared to ask about them. But she didn't care to ask, because she seems to be one of those brides-to-be who think an engagement ring on her finger puts her ass at the center of the universe. Here's hoping your sister can't get the venue she wants and has to reschedule. If that doesn't happen, tell your sister you'll be with her in spirit and send a gift.

No. 2: The fact that your sister has been engaged for 48 hours and is already furious with her maid-of-honor-elect is a bad sign. You'll be doing yourself, both families, and your sister a service if you stand up to her now. A little pushback now will either prevent your sister from going bridezilla or get you dropped from the wedding party. You can't lose. So tell your sister now that you're

delighted to be her maid of honor, if scheduling allows, and that you look forward to shopping for a pantsuit that matches her dress and the dresses of her bridal party. If she tells you that you have to wear a dress to be her maid of honor, then it's clear that the dress is more important to your sister than the person wearing it, and you should tell her to find someone else to model it at her wedding.

*A gay friend of mine is getting married in Seattle, and we're hoping to throw him a most excellent bachelor party. However, as a straight dude, I'm clueless about gay strip clubs in the Seattle area. Can you recommend one or two good ones?*

**STRAIGHT BEST MAN**

There are no gay strip clubs in Seattle, I'm sorry to say. You can blame the Washington State Liquor Control Board for that sad fact. Adults in Seattle can look at naked people or they can have a drink, but they can't have a drink while looking at naked people. While there's enough demand for naked ladies in Seattle to make non-booze-servin' straight strip clubs economically viable, there isn't enough demand for naked boys to make sober gay strip clubs economically viable. (And people have tried.) There is, however, a great gay strip club in Portland, Ore., called Silverado. If gay strippers are a must, plan a road trip as well as a bachelor party.

*My boyfriend and I are talking about getting married, and I am incredibly excited about marrying this awesome dude. My problem is that my ideal engagement ring is something that looks nice but is cheap. Seriously, a \$50 ring would be perfect. I don't want something expensive because (A) it'll make me paranoid about losing it/having it stolen, and (B) I'd rather use the money for something*

*else, like a house. However, my guy wants to spend about a grand on an engagement/wedding ring set. This isn't an outrageous expense, but I'd rather have my \$50 cubic zirconia. I've talked with him about this, and we joke about how the stereotypical roles are reversed here. But he's holding fast. Any ideas how I might be able to get my way and make him see that he's my prize, not the jewelry?*

**NOT A RING GIRL**

The difference between the engagement ring you'd prefer and the ring set your fiancé wants to buy — \$950 — ain't nothin', but it's not enough to buy a fucking house. I could see digging in your heels if your fiancé wanted to spend 20 grand on a ring; I could see going to war if he was planning to go into debt to buy you a rock. But learning to pick your battles is the secret to a happy, successful marriage, and the difference between a \$50 ring and a far-from-outrageous \$1,000 ring set isn't worth fighting about. You want to make him see that he's your prize? Let him have his way on this.

*My brother and his new wife had a three-way with a male hotel receptionist while on their honeymoon. I don't have a problem with three-ways in theory, but I think it's wrong to have one on your fucking honeymoon. I was their best man. What am I supposed to do now?*

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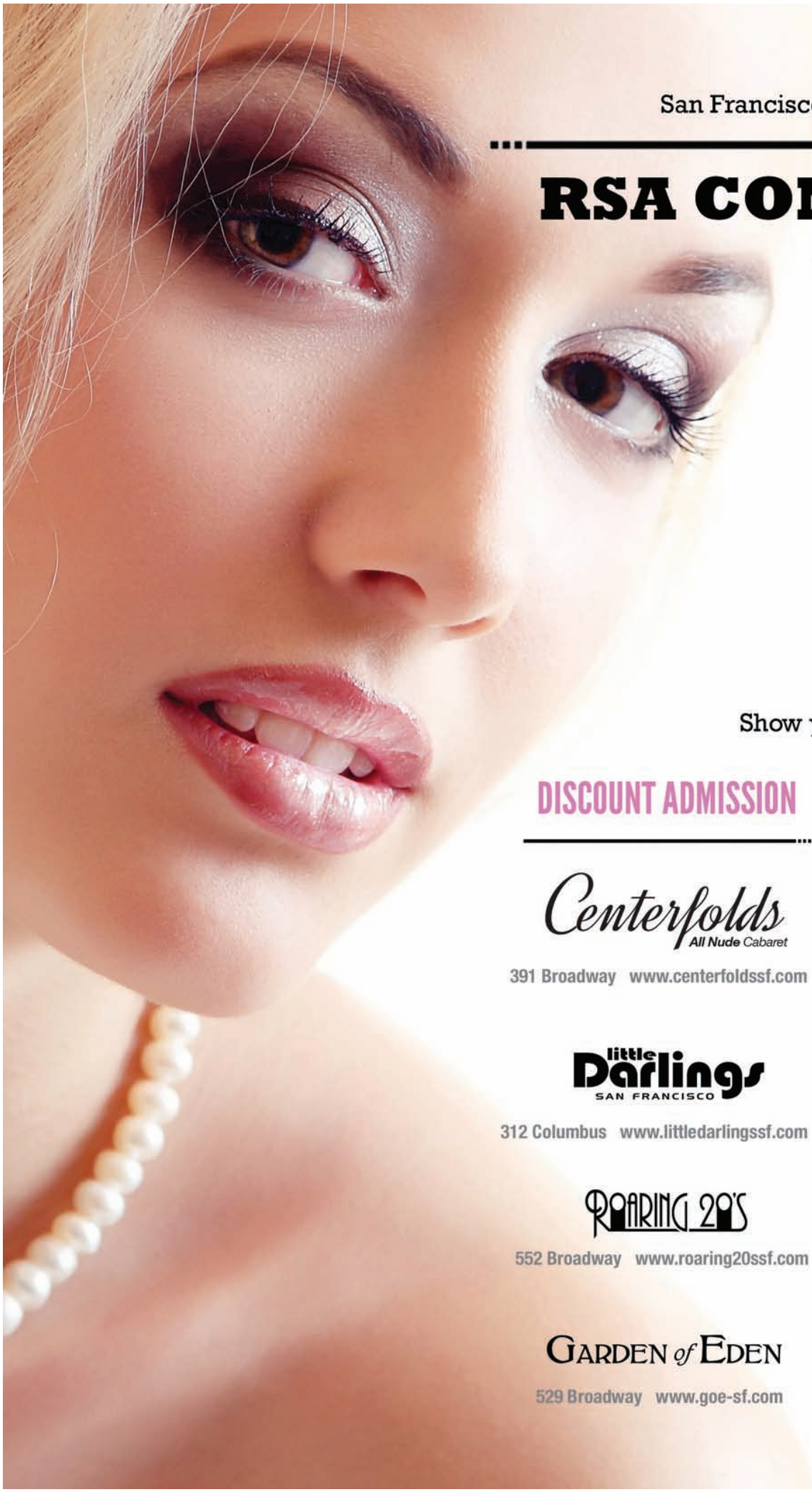
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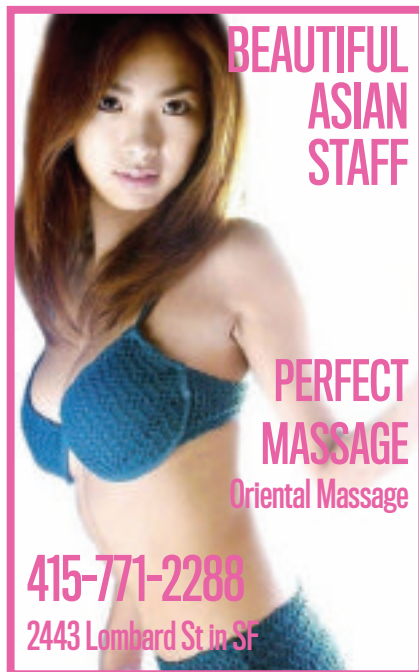
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**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0348651-00**  
The following individual is doing business as PALMERS 2298 Fillmore St. San Francisco, CA: 94115 This business is conducted by a corporation. The registrant commenced to transact business under the above-listed fictitious business name on Jan 9, 2013. Proding Ltd. (CA) This statement was filed with the Deputy County Clerk Maribel Jaldon of the City and County of San Francisco 2/13, 2/20, 2/27, 3/6

**527 Legal Notices**

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0348114-00**  
The following individual is doing business as Florist At Large 640 Brannan St San Francisco, CA: 94107 This business is conducted by an individual. The registrant commenced to transact business under the above-listed fictitious business name on January 9, 2013. Vicki Prosek This statement was filed with the Deputy County Clerk Elsa Campos of the City and County of San Francisco 1/23, 1/30, 2/6, 2/13

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0343174-00**  
The following individual is doing business as Assist CRM 330 Townsend St, Ste 110, San Francisco, CA: 94107 This business is conducted by a corporation. The registrant commenced to transact business under the above-listed fictitious business name on May 2, 2012. X2TV, INC. (CA) This statement was filed with the Deputy County Clerk Alex Liang of the City and County of San Francisco 2/13, 2/20, 2/27, 3/6

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0343174-00**  
The following individual is doing business as Assist CRM 330 Townsend St, Ste 110, San Francisco, CA: 94107 This business is conducted by a corporation. The registrant commenced to transact business under the above-listed fictitious business name on May 2, 2012. X2TV, INC. (CA) This statement was filed with the Deputy County Clerk Alex Liang of the City and County of San Francisco 2/13, 2/20, 2/27, 3/6

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0348544-00**  
The following individual is doing business as (1) The McGary Firm; (2) Andrea D. McGary & Associates; (3) The Law Offices of Andrea D. McGary 505 Montgomery St. 11th Floor, San Francisco, CA: 94111 This business is conducted by a an individual. The registrant commenced to transact business under the above-listed fictitious business name on Feb 27, 2006. Andrea D. McGary This statement was filed with the Deputy County Clerk Maribel Jaldon of the City and County of San Francisco 2/13, 2/20, 2/27, 3/6

**527 Legal Notices**

**Notice of the Initiation Of the Section 106 Process:**  
Public Participation AT&T Mobility LLC plan to modify the existing telecommunications facility at: 6830 Stockton Ave., El Cerrito, CA 94530. The project consists of adding new equipment to the existing telecommunications facility. No alternatives to the project were identified. Public Comments for this project should be forwarded to: Mr. Brian Powers, Bechtel Corporation, 2430 Camino Ramon, Building M, Suite 240, San Ramon, CA 94583, bpow@bechtel.com, (925) 983-2383

**NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGES**  
Date of Filing Application: February 7, 2013  
To Whom It May Concern: The Name(s) of the Applicant(s) is/are: TDMULL PROPERTIES, INC. The applicants listed above are applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2319 TARAVAL ST, SAN FRANCISCO, CA 94116  
Type of license(s) Applied for: 48- ON-SALE General Public Premises

**527 Legal Notices**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES**  
Date of Filing Application: September 18, 2012  
To Whom It May Concern: The Name(s) of the Applicant(s) is/are: PREBER LTD The applicants listed above are applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2400 Polk St, SAN FRANCISCO, CA 94109  
Type of license(s) Applied for: 41- ON-SALE BEER AND WINE- EATING PLACE 2.20, 2.27, 3.06

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